

# MUSICAL AMERICA



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## MAUD POWELL TRIO MAKES ITS DEBUT

Chamber Music Organization Is  
Heard at Hermann Klein  
Popular Concert

Elizabeth Dodge and Francis Rogers  
the Other Artists—Mme. Powell, May  
Mukle and Anne Ford Win Laurels  
in Performance of Chaminade Work

Both in point of attendance and nature of attraction, Hermann Klein's fourth popular concert at the New German Theater, in New York last Sunday afternoon, was true to the adjective that qualified it. The occasion was given distinction on account of the debut of a new chamber music organization, the Maud Powell Trio. The other artists were Elizabeth Dodge, soprano, and Francis Rogers, baritone. The program included these items:

Trio, A minor (allegro moderato)—Lento Chaminade  
The Maud Powell Trio.  
Songs—*a*. "Der Wanderer".....Schubert  
     *b*. "Mandoline".....Debussy  
      *Mr. Rogers.*  
Solos, 'Cello—*a*. "Elégie".....Fauré  
     *b*. "Am Springbrunnen".....Davidoff  
      *Miss Mukle.*  
Air, "Jauchzet Gott in allen Landen".....Bach  
      *Miss Dodge.*  
Duet, "Crudel, perché" (Nozze di Figaro). Mozart  
      *Miss Dodge and Mr. Rogers.*  
Trio, Two "Walzermärschen" (new)....Ed. Schuett  
      *The Maud Powell Trio.*  
Songs—*a*. "Song from Omar".....Victor Harris  
     *b*. "The Clown's Serenade".....  
      *Isidore Luckstone*  
      *c*. "Prospice".....Sidney Homer  
      *Mr. Rogers.*  
Solos, Violin—*a*. "Slavic Dance".....Dvorák  
     *b*. "Hungarian Dance".....Brahms  
      *Mme. Powell.*  
Songs—*a*. "Re-awakening".....Frank La Forge  
     *b*. "The Little Piper".....Walter Morse Rummel  
      *c*. "Sister, awake".....Charles Willeby  
      *Miss Dodge.*  
Duet, "It was a lover and his lass".....Richard Walthew  
      *Miss Dodge and Mr. Rogers.*

The audience was larger than any at the three preceding concerts and a close bond of sympathy between performers and listeners prevailed throughout the afternoon. There was much applause and the quality of the entertainment justified it.

The Maud Powell Trio, composed of the distinguished American violinist whose name it bears, May Mukle, the English 'cellist, and Anne Ford, pianist, who made her first appearance in America on this occasion, proves to be not only a valuable acquisition to the ranks of chamber music organizations but one which immediately takes its place as a leader among them.

Mr. Rogers, a tried and true artist, gave sincere and meritorious interpretations of the German, French and English songs allotted to him. Miss Dodge proved to be popular with her audience; the quality of her voice and her style of singing made a highly favorable impression.

The same high standard of the work of the trio was maintained in the solos played by Mme. Powell and Miss Mukle. The violinist's mastery of her instrument was complete in every detail, revealing a beautiful, sonorous tone and a highly finished style. Miss Mukle is one of the most satisfactory 'cellists who have been heard in this country in many years and her three solo numbers were played exquisitely.

The daily newspaper critics are unanimous in their praise of the new trio. Mr. Krehbiel says in the *Tribune*:

The music was exquisitely and elegantly played. Later the finished style and fine, sonorous tone of



OLIVE FREMSTAD AS "SALOME"

This American Wagnerian Soprano Returned from Europe Last Week and Will Fill a Number of Concert Dates Before the Opening of the Metropolitan Opera Season—Late in the Winter She Will Undertake an Extended Concert Tour, When She Will Feature in Her Programs "Salomé," Excerpts of Which Richard Strauss Has Made Special Arrangements with Piano Accompaniment for Her—She Created the Title Role of "Salomé" in This Country and Afterwards Sang the Part in Paris. (See Page 20)

Miss Powell and Miss Mukle were brought more prominently into notice by their solo performances.

The music of Mme. Chaminade was of a better quality than that heard at the composer's concert on Saturday afternoon, and it was admirably played by the three women. The new trio is a welcome addition to the growing list of chamber music organizations.—W. J. Henderson in the *Sun*.

This organization is spoken of as new, but it is new only so far as this city is concerned, for the three women comprising it have played much together in other cities and in England. That accounted for the perfect ensemble yesterday, the smoothness of execution, the delightful spirit imparted to the music which only those can do who have a thorough command of all the technical resources. The pianist of the trio, Anne Ford, is perhaps the most remarkable score reader in America, and she is a good ensemble player.—H. T. Finck in the *Evening Post*.

Fryer to Tour with New York Symphony

Nahtan Fryer, the new American pianist, has been engaged as soloist for a road tour of the New York Symphony Orchestra, under Walter Damrosch, when he will play the Schumann Concerto. His first New York recital takes place at Mendelssohn Hall on the afternoon of November 11. In January he will play in Chicago, and his Western tour further includes appearances in Detroit, Grand Rapids, Ann Arbor, Saginaw, Toledo, Decatur and other cities. He has just been booked also as soloist for the final concert of the Amphion Club in St. Louis, in April, when he will play one of the Brahms concertos with orchestra.

## CHAMINADE OPENS HER AMERICAN TOUR

New Yorkers Crowd Carnegie Hall  
When She Makes Her First  
Appearance

Overwhelming Curiosity to Hear the  
Most Popular Woman Composer of  
the Day Play Her Own Music—Her  
Songs Also Appropriately Interpreted

Cécile Chaminade, the celebrated French composer, made her first appearance in America at Carnegie Hall, New York, last Saturday afternoon, when, with the assistance of Yvonne de St. André, a mezzo-soprano of French training, and Ernest Groom, a young English baritone, she presented a program of her own compositions. The program was as follows:

Piano Solos: Consolation.  
      Pastorale.  
      L'Odine.  
      Caprice Humoristique.  
Songs for Baritone: Ritournelle.  
      Feste.  
      Viatique.  
Songs for Mezzo-Soprano: Nuit d'été.  
      L'anneau d'argent.  
      Bonne humeur.  
Piano Solos: Thème varié.  
      Contes bleus, Nos. 1 and 2.  
      Valse romantique.  
Songs for Baritone: Immortalité.  
      Au pays bleu.  
      Amour invisible.  
Songs for Mezzo-Soprano: La reine de mon cœur.  
      Fleur du matin.  
      Mon cœur chante.  
Piano Solos: Deuxième gavotte.  
      Elevation.  
      Troisième valse.  
Duo for Mezzo-Soprano and Baritone: Joie d'aimer.

Carnegie Hall was packed in every available nook and corner with an audience that has probably never been equaled in size at any recital given in New York. Standers were packed along the back of the floor and galleries and part way down the side aisles, and even then it was estimated that at least 1,500 people were turned away. With the audience consisting principally of women, the large auditorium presented a festive appearance from the stage, which was adorned with potted palms and ferns that relieved it of its usual bareness. This overwhelming curiosity to see and hear the woman who is generally recognized as the foremost composer of her sex was to be expected, for there is probably no other composer of either sex who can boast of as large an American public as she has gained through her songs and piano pieces. And, as her name has long been a household word throughout the length and breadth of the land, it is safe to assume that similarly crowded houses will greet her in every other city included in her itinerary, especially wherever there is a musical club that has made her its patron composer.

Mme. Chaminade was greeted on her first appearance with a prolonged outburst of applause that must have convinced her at once of the cordiality of the welcome, and there was the ring of sincerity in the hand-clapped approval that followed each of the numbers throughout the afternoon. In appearance she is very like the picture of her with which Americans are most familiar. Her face, gravely sober in repose and rarely relaxing into a smile, is framed by wavy reddish-brown hair parted at the side and arranged with the utmost simplicity. She has ease and grace of manner and extreme modesty; her simple dignity is absolutely devoid of affectation.

(Continued on page 8.)



## BRAHMS SYMPHONY PLAYED IN CHICAGO

**Thomas Orchestra Gives a Program  
of Striking Contrasts, Includ-  
ing a Novelty**

CHICAGO, Oct. 26.—The conservatism of old school composition had striking comparison with the mysticism of modern impressionism in the program presented last week by the Theodore Thomas Orchestra. The salient feature of the bill was Brahms's Second Symphony, in D major, a masterly and musicianly work with more of sunshine and joy than any of its famous sisters. Director Stock has in some degree modified his reading of the work as compared with earlier ones, the first movement being slower and the second more spirited, giving a fresh charm of contrast and revealing new beauties in the score. The lyric element in the Allegro had a new value, and the intense mood of the Adagio had its dramatic detail emphasized. The woodwind soloists, Messrs. Berthel, Schreures Quesnel, and de Meré, the first horn, were worthy of particular praise.

This great modern work was preceded by Schumann's quaint and brilliant overture to "Genoveva." The selection has many beauties to commend it and it had a masterly performance. The Schumannites who ordained Brahms as the legitimate successor of the master of the *Leider*, had opportunity for interesting comparisons at this concert.

The novelty presented was Boehs's tone poem "Taormina." This work of the young Munich musician who gave "The Wanderings of Ulysses" vital import as one of last season's novelties, shows no lack of technical accomplishment. It might be observed that his originality found vent in reincarnations of old and modern themes, at times effective and always intricate, yet, lacking in fine color contrast and clearness of idea. As a successor to this came the rich barbaric tone trimmings of Glazounov's symphonic tableaux "The Kremlin." C. E. N.

### SONGBIRDS COMING WESTWARD

**The "Lorraine" Carries Boatload of  
Manhattan and Metropolitan Stars**

PARIS, Oct. 25.—The *Lorraine*, which sailed yesterday for New York, is bearing westward a cargo of songbirds that represent a big sum of money. Many of the Manhattan stars and a few of the Metropolitan's artists are on board.

The new Manhattan singers it carries are Maria Labia, the Italian dramatic soprano, who spent a few days here in Paris buying new costumes after finishing her engagement at the Berlin Komische Oper; Jeanne Espinasse, a French dramatic soprano, who has sung in Switzerland; Augusta Doria, an American mezzo soprano, who has been singing in France and Belgium; and Felix Vieulle, the noted basso of the Opéra Comique, who has never yet been in America. With them are Jeanne Ger-ville-Réache, Adelina Agratinelli, Alice Zepilli, Hélène Koelling, Severina, Charles Dalmorès, Giovanni Zenatello, Maurice

Renaud, Mario Sammarco, Charles Gilbert, Hector Dufranne and Armand Crabbé, besides Odette Valéry, the new *danseuse*, and Anita Malinverni, the *prima ballerina* of last year.

The Metropolitan is represented by Emma Eames, Maria Gay, Ariodante Quarta, Angelo Bada, Adamo Didur, Paul Ananian, Giulio Rossi, Conretta Paterna, Enzo Bozzano, Jules Speck, the new stage director, and Gina Torriani, the new *prima ballerina*.

### OPERATIC CONCERT AT THE HIPPODROME

**Manuel Klein's Orchestra, Soloists and  
Chorus, Give Sunday Night  
Program**

The Sunday night concert at the Hippodrome had a distinct operatic flavor. Manuel Klein's Orchestra, and the soloists and chorus of the Hippodrome Company presented the following program:

Overture, "Tannhäuser".....Wagner  
Song, "The Calf of Gold" ("Faust").....Gounod  
William H. Clarke and chorus.  
Quartet ("Rigoletto").....Verdi  
Miss Flack, Miss Davis, Mr. Youngman,  
Mr. Coombs.  
Finale to Act I, "On with the Motley"  
("Pagliacci").....Leoncavallo  
Mr. Ray Youngman.  
Triumphal March ("Aida").....Verdi  
Orchestra.  
a. Prelude to Act III ("Lohengrin").....Wagner  
b. Bridal Chorus ("Lohengrin").....Wagner  
Chorus and orchestra.  
Polonaise, "I Am Titania" ("Mignon").....Thomas  
Nannette Flack.  
Sextet ("Lucia").....Donizetti  
Miss Flack, Miss Davis, Mr. Youngman,  
Mr. Miner, Mr. Coombs, Mr. Clarke.  
Song, "Toreador" ("Carmen").....Bizet  
J. Parker Coombs.  
Soldiers' Chorus ("Faust").....Gounod  
Chorus and orchestra.

The star of the performance was Nanette Flack, whose singing of "I am Titania," from Thomas's opera "Mignon," was enthusiastically encored. Miss Flack has a voice of great clarity and sweetness and gives every promise of a notable future.

The other soloists were Miss Davis, William H. Clarke, J. Parker Coombs, Ray Youngman, and Robert Miner.

The chorus work was well done. The audience evidently enjoyed the concert and expressed its approval in no uncertain terms.

### Schroeder Plays in Brooklyn

Alvin Schroeder, the noted 'cellist, gave a concert on Friday night of last week at the Academy of Music, Brooklyn. This was the first recital given by Mr. Schroeder since his return from Europe. With his daughter, Hedwig Schroeder, he played the Grieg Sonata for Piano and 'Cello, opus 36, and charmed the audience with his delightful playing. He also played an unaccompanied suite by Bach; "Elegie," by Gabriel Fauré; "Bagatelle," by Joer Holter; "Scherzo," by Carl Reinecke, and numbers of Tartini, Perrin and Popper, accompanied by George Falkenstein.

### Kaiser Engages Schumann-Heink

Schumann-Heink made her reappearance in Hamburg, Germany, on Friday last, the 23d, and Henry Wolfsohn, her American manager, received a cable saying that "she had such an emphatic and pronounced success that she was at once engaged for a series of star performances at the Berlin Royal Opera House. Her Hamburg début was made before a sold-out house."

## MUSIC IN CINCINNATI

**Damrosch and His Orchestra Scheduled to Appear There This Week—  
Many Concerts Planned at Mr. Gantvoort's College—Music for  
Visiting Masons**

CINCINNATI, Oct. 26.—The coming of the Damrosch Symphony Orchestra for a concert in Music Hall on Tuesday evening will mark the opening of the Cincinnati musical season, and the indications are that Mr. Damrosch and his men will be greeted by a deservedly large audience.

On November 12 Mme. Cécile Chaminade will be heard, at the Grand Opera House, and on Thanksgiving night Josef Lhévinne will appear in recital in the beautiful Hotel Sinton Auditorium.

At the Conservatory of Music in Mount Auburn, the Woman's Chorus has resumed rehearsals under the direction of Harold Beckett Gibbs, and during the early Fall will study "King Rene's Daughter," by the English composer, Henry Smart. Gladys Shailer, of Connecticut, one of the most talented of the Conservatory piano pupils, will act as accompanist for the chorus.

May Festival rehearsals for the 1909 Festival are now well under way, and Alfred Hartzel, who is preparing the chorus during Mr. Van der Stucken's absence, is enthusiastic over the work of the chorus and the number of excellent new voices which have been secured. Lawrence Maxwell, Jr., President of the Festival Association, attended the rehearsal on last Monday night, and states that the chorus is larger than ever before at the beginning of the "off" year.

At the College of Music there is unusual activity in all lines of work, and many recitals are announced by students and faculty for the remainder of the Fall term. Eta Chapter of the Sinfonia Musical Fraternity will hold its first initiation of the season in its chapter rooms at the College of Music on Wednesday evening. The local chapter is rapidly becoming one of the strongest in the national fraternity. The informal students' recitals of the College will be resumed Saturday, October 31, and will be given regularly on Saturdays at the noon hour throughout the season. It is at these recitals that students make their débuts before the public and the audience before which they appear is one of the most exacting imaginable, in that it is almost entirely made up of fellow-students and teachers.

"Studies for the Acquirement of Sight-singing" is the subject of a new set of text books by Mr. Gantvoort of the College. The work is divided into three parts, the first book, "Diatonic Studies," has already been published and is being used in the classes. Book No. 2 will be devoted to Interval Studies, and Book No. 3 to Harmonic and Free Studies.

Willibald Lehmann of the College Faculty has charge of the choir at the Central Christian Church and at the new Temple on Reading Road, Avondale. The latest call for his services, aside from his private teaching, is from the Jewish Settlement, where Dr. Bogen, who established the People's Choral Union in New York, and is in charge of the local settlement, wishes to perform a similar good work here, and has engaged Mr. Lehmann to assist in carrying out his plan by instructing the classes.

There were several noteworthy features connected with a concert to visiting Masons given by the College in Music Hall Wednesday night that deserve special mention. The concert began early in the evening with an organ recital by Mrs. Lillian Arkell Rixford, who gave the following program: Grand March, Smith; Processional March, Lewis; Pilgrim's Chorus, Wagner; Concert March in E flat, Wely and Fanfare, Clemmens. The organist showed a complete mastery of the great instrument and her playing was met with salvos of applause.

Douglass Powell, baritone, who was recently heard at the Odeon in a song recital, was given more opportunity in the big hall to display the physical side of his vocal powers, in the aria, "O God, Have Mercy," from "St. Paul," with the orchestra. Mr. Powell made an excellent impression and strengthened the claims made for him after his previous recital that he is indeed an artist. The solo number was conducted by Sig. Albino Gorno, whose grace and authority in this position was most commendable. The College Chorus, under the direction of Louis Victor Sarr, appeared to its usual good advantage, although the volume has increased considerably through the increased membership, there being 125 members at present in this body. The College orchestra, too, is much augmented by a number of talented recruits. The orchestra now has sixty members, and their performance of the overture to "Figaro," under the direction of Henri Ern, brought forth an ovation. F. E. E.

### AN OPERA FROM THE SOUTH

**Lily Strickland Is at Work on an Ambitious Composition**

ATLANTA, GA., Oct. 26.—The musical people of Atlanta are much interested in the announcement that Lily Strickland, the teacher-composer, is to transfer her home from South Carolina to this city. Miss Strickland will teach piano, but expects to devote most of her time to composition. She is a pupil of Converse College and of A. J. Goodrich, of New York, with whom she studied for three years.

At present Miss Strickland is engaged in completing her opera "Joseph," of which two acts are already finished. Competent critics who have heard excerpts from the work acclaim it as a composition of great promise. Miss Strickland's published compositions number many for voice, violin and piano, all of which are being successfully used by many teachers and performers.

Modern French opera is to have an opportunity at Covent Garden next year. Both "Pelléas et Mélisande" and "Louise" are to be produced in the Spring. The engagement of Mary Garden for these works is not announced, but it is expected.

Heinrich Zoellner's new "Faust" had its premiere in Antwerp the other day, in the Dutch language, under the composer's direction.



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## POPULAR AMERICAN PIANIST ON HER VACATION TRIP TO EUROPE



Fannie Bloomfield-Zeisler with Mr. and Mrs. Max Fiedler on the "Kronprinz Wilhelm." Mrs. Zeisler is on the right. On their return trip from Europe recently Mr. and Mrs. Zeisler became warm friends of the New Boston Conductor and his wife.



Fannie Bloomfield-Zeisler with the Nikisches on the Mendel-Pass. Reading from left to right, the group represents Mrs. Arthur Nikisch, Arthur Nikisch, Mrs. Zeisler and Elena Gerhardt.

## MME. GODARD SAILS

Former Boston Prima Donna to Resume Her Career Abroad

BOSTON, MASS., Oct. 26.—Mme. Enrichetta Godard, who a few years ago was considered one of Boston's most brilliant sopranos, and who, after many successful appearances in grand opera in Italy, retired from the stage on the occasion of her marriage, sailed last Saturday on the *Cenopio* for Italy, where she will resume her stage career.

Mme. Godard is a pupil of Arthur J. Hubbard, and of Vannucini, of Florence. Her debut was made as *Elsa* in "Lohengrin," at Modena; her last season was spent at La Scala, in Milan. Mme. Godard has recently appeared in concert in this country, arousing much favorable comment by reason of her beautiful voice, which is a soprano of brilliancy and sweetness. She has a fine stage presence and is gifted with a strongly dramatic temperament.

D. L. L.

## Maud Powell, Trio on Tour

Maud Powell and her associates, May Mukle and Anne Ford, left New York for an extended professional tour immediately after their debut as a trio organization at the Klein "Pop" concert on Sunday afternoon. These ladies were associated in London at the time of Mme. Powell's sojourn in England five years ago. Their present projected tour takes them via Wells College, Aurora, N. Y., and some Michigan and Wisconsin points straight through the Northwest to the Pacific Coast. Returning through California, Arizona, Colorado, Iowa and Illinois, they will play in twenty important cities prior to Christmas time.

## Woman of Seventy as Soloist

PITTSBURG, Oct. 26.—Arrangements have been completed for the charity concert in Pittsburgh Carnegie Music Hall Friday evening, October 30, for the benefit of Greater Pittsburgh's worthy poor. An especial feature will be the singing of Mrs. Margaret Young, who at seventy years is said to possess a wonderful voice and the ability to use it charmingly.



Mrs. Zeisler and Eduard Schütt at his villa in Meran, Tyrol

While on their summer vacation in Europe this year Fannie Bloomfield-Zeisler, the popular pianist, and her husband spent part of the time in the Tyrol. At Meran, the well-known Tyrolean resort, they were the guests of Eduard Schütt, the composer, at his villa "Mon-Répos." In Bozen they spent five days with Arthur Nikisch, the noted conductor, and his wife and Elena Gerhardt, the German *Lieder* singer. They made many walking excursions together from Bozen. Then on the return trip from Europe Mr. and Mrs. Zeisler were fellow-

passengers of Max Fiedler, the new conductor of the Boston Symphony Orchestra, and Mrs. Fiedler. That Mr. Zeisler is not in any of the groups is accounted for by the fact that he manipulated the camera.

## Cecil James with the Handel and Haydn

Walter R. Anderson has booked Cecil James, tenor, to sing "Elijah" with the Handel and Haydn Society, of Boston, February 7, one of many important engagements made for this popular artist.

## PRAISED JANET SPENCER

American Contralto Congratulated by German Crown Prince in Berlin

On Monday *MUSICAL AMERICA* received the following cablegram from its Berlin correspondent: "Spencer spontaneous success royal charity concert," referring to the appearance of Janet Spencer, the American contralto, at her Berlin debut at the concert given at the Royal Theater in the presence of the Crown Prince and Crown Princess on Sunday.

Miss Spencer, besides singing an aria, joined Geraldine Farrar in a duet. Further advices state that the Crown Prince and his Princess sent for Miss Spencer to come to their box, where they warmly congratulated her, and told her she ought to be singing in opera. The contralto sailed for New York with Miss Farrar on the *Kaiser Wilhelm II.* on Tuesday.

## Brooklyn Germania's Concert

The opening concert of the Brooklyn Germania was given last Saturday evening at the society's hall in Brooklyn. The artists who took part were Hortense Wilson, pianist; Mrs. Jane Waterous, mezzo-soprano; Edwin Grasse, violinist, and Herbert Waterous, basso. The accompanists were Julia Waixel and George Falkenstein. Mr. Grasse played the "Faust Fantasie," by Sarasate, and some of his own compositions, and received generous applause. Herbert L. Waterous is one of the new basses of the Metropolitan, and recently sang with much success at the Maine Festival. The program was an interesting one, and there were encores for each number.

## Plans for Brooklyn Arion Concert

Mme. Marie Rappold and Louise Schippers have been engaged by Arthur Claassen for the Arion Concert, at the Academy of Music, Brooklyn, Monday, November 16. Miss Schippers recently gave a recital at Weimar, and was enthusiastically received. She was offered an engagement at the Weimar Opera House, but preferred to continue her studies in Brooklyn with Messrs. Claassen and Habelman at the Conservatory of Musical Art.



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## PROGRAM OF MANHATTAN'S OPENING WEEK ARRANGED

**Tetrazzini to Make Her Reappearance as  
"Rosina"—Massive Production of  
"Samson et Dalila"**

Oscar Hammerstein has arranged and announced the repertoire for the first week of the third season of the Manhattan Opera House, which will open on Monday, November 9, for twenty weeks of French, Italian, German, Flemish and Spanish opera, sung in French and Italian.

As already made known, the inaugural bill will be Puccini's "Tosca," which will mark the American debut of the Countess Maria Labia, the new Italian dramatic soprano, who comes from the Berlin Komische Oper, where she has been one of the Berlin public's favorites. With Labia as *Tosca* will appear Giovanni Zenatello as *Cavaradossi* and Maurice Renaud as *Scarpia*, which he sang for the first time last Spring at Monte Carlo.

On Wednesday, the second evening of the season, Mary Garden will make her *réentrée* in the name part of Massenet's "Thais," with Renaud in his familiar rôle of *Athanaël*, the monk. As *Nicàs*, the Alexandrine voluptuary, Adrien Le Vallès, the new tenor who is to share the French rôles with Dalmorès, will make his first appearance.

The production of Saint-Saëns's "Samson et Dalila," originally scheduled for Wednesday, will be given on Friday, when, in order to present it with all the scenic pomp and circumstance the work calls for, Mr. Hammerstein will combine the ballets and choruses of the Manhattan and the Philadelphia Opera House. Jeanne Gerville-Réache will sing the rôle of the Philistine enchantress for the first time in this country, while as *Samson* Charles Dalmorès will repeat an impersonation that made a deep impression upon the Vienna public a few weeks ago. Dalmorès is aptly described as the "tenor among athletes and athlete among tenors." The production will be further noteworthy as marking the debut of the French basso, Felix Vieulle, who comes from the Opéra Comique, Paris, while Hector Dufranne will also be in the cast.

At the Saturday matinée "Tosca" will be repeated and Saturday evening, which is to be one of the regular subscription nights this year, Luisa Tetrazzini will make her reappearance in a rôle she has not yet sung in New York, namely, *Rosina* in "The Barber of Seville." Ugo Colombini, one of the new Italian tenors, will make his debut as *Almaviva* and the promise of Mario Sammarco as *Figaro* and Charles Glibert as *Doctor Bartolo* further guarantees the strength of the cast. The vivacious Emma Trentini likewise will have a congenial rôle in *Marcelline*.

Cleofonte Campanini will conduct all five of the week's performances.

### S. Archer Gibson Dedicates Organ

S. Archer Gibson, the New York organist, gave the first recital on the new Estey organ in the Baptist Church, North Adams, Mass., October 23. Three numbers of his own composition were included in the program, the "Liebestraum" being publicly played for the first time. Mr. Gibson is a Fellow of the American Guild of Organists, a member of the Russian and Philharmonic orchestras, private organist to H. C. Frick and C. M. Schwab, of New York, vice-president of the New York State Music Teachers' Association, and is actively interested in many other organizations. He was assisted by Reinald Werrenrath, baritone, who displayed a voice of excellent quality and interpreted his numbers with consummate art.

gram, the "Liebestraum" being publicly played for the first time. Mr. Gibson is a Fellow of the American Guild of Organists, a member of the Russian and Philharmonic orchestras, private organist to H. C. Frick and C. M. Schwab, of New York, vice-president of the New York State Music Teachers' Association, and is actively interested in many other organizations. He was assisted by Reinald Werrenrath, baritone, who displayed a voice of excellent quality and interpreted his numbers with consummate art.

### ENGLISH CHORUS FOR TORONTO

**Sheffield Choir to Make Its Appearance  
in Canada Next Week**

TORONTO, CAN., Oct. 26.—Toronto has the reputation of doing large things in a large way, and the coming visit of the Sheffield Choir to Canada is an example. This chorus numbers 200 voices. Owing to the shortness of the tour the management hopes only to clear expenses. The demand for tickets has been exceptional, especially from the surrounding towns and country. The concerts will be given on November 5, 6 and 7, in Massey Hall.

The conductor will be Dr. Coward. The financial guarantee will be furnished by Dr. Charles A. E. Harriss, who has backed many of the Canadian tours undertaken in previous years by English artists and organizations.

In view of the fact that Toronto is the home of the famous Mendelssohn Choir, and many other well-known choral organizations, the visit of the Sheffield Choir is awaited with additional interest.

### MUSIC IN ERIE, PA.

**Indications Point to an Interesting Season—New Choral Director**

ERIE, PA., Oct. 26.—The musical season in Erie promises to be one of the best in years, and the many musical forces are already at work organizing for the coming Winter.

The Harmony Club, the largest and most influential organization of male voices in the city, has elected E. W. Van Guelpin, of New York, director, and has begun rehearsals. Mr. Van Guelpin will make his permanent residence in Erie.

The work of Frederick Benson, vocal instructor, and Percy Le Sueur, violinist, were adequately displayed in a recital of their advanced pupils recently, and created much favorable comment.

William J. Sheehan, of Buffalo, has been engaged as director of the newly organized choir of the First M. E. Church. E. M.

### Mme. Szumowska at Wells College

BOSTON, Oct. 26.—Mme. Antoinette Szumowska Adamowski, the distinguished pianist of the Adamowski Trio, gave a recital at Wells College, Aurora, N. Y., last week and was greeted with great enthusiasm throughout the program. Mme. Szumowska never fails to establish a certain sympathy between herself and her audience and has always been particularly fortunate in her appearances at colleges and seminaries and other educational institutions. D. L. L.

## FLORENCE AUSTIN IN NEW YORK RECITAL

**Violinist Plays Difficult Program Brilliantly, with Edna Patterson,  
Soprano, Assisting**

Florence Austin, violinist, assisted by Edna Patterson, soprano, appeared in recital Tuesday evening in the concert room of the Waldorf-Astoria in a program containing the Concerto in D Major of Paganini, the Concerto No. 4 of Vieuxtemps, the *Airs Hongrois* of Ernst, and songs by Goring-Thomas, Harriet Ware, Chaminade and Mason.

Aside from a slight nervousness, ap-



FLORENCE AUSTIN

**A Rising American Violinist Who Gave  
Her New York Recital This Week**

parent during the earlier part of the program, the various numbers were played with the technical equipment and repose of an artist. Her tone was excellent, even while playing the most difficult passages, while the technical ability of her left hand and bow arm was equal to all of the demands made upon it. With a trifle more of abandon Miss Austin should become one of our best women violinists. The best numbers of the program were the *Adagio Religioso* of the Vieuxtemps concerto, which was played with excellent tone, and the final number in which the player displayed her emotional abilities to better advantage. Her encores included MacDowell's "To a Wild Rose," a minuet by Mo-

zart and the Schubert-Wilhelmj "Ave Maria."

Edna Patterson is the possessor of a high soprano voice which she uses artistically and in a finished manner. Her enunciation was perfect and her stage presence attractive; she shared generously in the honors of the evening. The accompaniments were excellently played by Marion Austin, that to the Vieuxtemps, from memory. The audience showed its appreciation by recalling the artists for many encores and by sending many flowers.

### ST. LOUIS WILL HEAR WÜLLNER

**City's Leading Organists to Be Heard  
in Dedication Recital**

ST. LOUIS, Mo., Oct. 25.—M. H. Hanson, manager of Dr. Ludwig Wüllner, was in the city to arrange for an appearance of his principal star here with one of the leading musical organizations and in a separate recital.

The musical season will be fairly under way this week. The Morning Choral Club under its new director, Charles Galloway, is already hard at work upon "The Rose of Avontown," Mrs. H. H. A. Beach's cantata, which will be sung at the first concert in January.

Felix Heink, who has joined the Strassburger Conservatory faculty, will appear in recital for the first time on Friday. Guido Parisi will also take part, as well as Mme. Whitehead-Lemaire.

A new organ has just been installed in Central Presbyterian Church and it will be dedicated with a recital in which every prominent organist in the city will take part. Galloway, Cochran, Kroeger, Sadler, Quarles and Epstein will lend their assistance. The new Wednesday Club Auditorium, which will be on view Monday night for the first time, is one of the best appointed in the city. E. H.

### More Concerts for Young People

Another interesting scheme has been arranged by Frank Damrosch for this season's series of symphony concerts for young people at Carnegie Hall, New York. It will deal with the fairy tales, legends, mythological tales and sagas which have inspired composers. Six concerts will be given on Saturday afternoons, November 28, December 19, January 30, February 27, March 13 and March 27.

The choir of the Musical Art Society is now rehearsing a varied program under the direction of Frank Damrosch for its first concert, which will take place on Thursday, December 17. Old French Christmas carols arranged by Gevaert will be sung.

### Elizabeth Dodge in Varied Program

HYDE PARK, MASS., Oct. 27.—Elizabeth Dodge, the New York soprano, and Gustav Strube, violinist, gave an enjoyable concert here this evening under the auspices of the Current Events Club. Miss Dodge's singing of an "Alleluia," by Bach, Mozart's "Il re pastore," the "Mad Scene" from "Lucia," songs by Fauré, Marie Antoinette and La Forge, Weil's "Spring" and Hungarian, French, Norwegian, English and Spanish folksongs impressed the audience most favorably.

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**LILA ORMOND**  
CONTRALTO





Dear MUSICAL AMERICA:

La Chaminade, the French composer who has just made her debut in this country with eminent success, though some of the critics do not appear to give her a very high position either as a composer or musician, cannot be properly understood from the point of view of ordinary criticism, or, for that matter, from the point of view of average mortals.

In the first place, La Chaminade is not only a "personality"—that is to say, something else besides a composer and musician—but she is a "mystic," which I will interpret by saying that she is not quite solidly on the earth, as most ordinary people are; that she is largely introspective, and deals with things generally from a different point of view entirely from that of average, practical, material mortals, among whom I will include some critics.

Let us remember that La Chaminade is a woman. Let us also remember that she is a Frenchwoman. Perhaps that will enable us to better understand her, her work and her purpose. Her compositions show that she has graciousness, charm, poetry, melody. But for that reason, also, she lacks virility. She is not a man-woman; she is wholly feminine. Her appeal is made on kindly, gentle, sweet lines. Hence, her music, especially when given by herself or interpreted by those who have had her schooling, will tend to cloy, if you get too much of it, and may perhaps not have its full effect if rendered elsewhere than in a salon. A large music hall, fit for orchestral purposes, is, therefore, scarcely proper for what La Chaminade has to offer us.

But in this matter-of-fact and aggressive age, let us not forget that she has a message, and that is to show us that there is in life what Matthew Arnold once called "sweetness and light." So, to many a tender-hearted soul, especially to women, her music will bring help and peace.

At any rate, whatever the critics may say, La Chaminade will be an assured success wherever she goes and we may be quite certain that large audiences will greet her and send her on her way rejoicing.

Olive Fremstad, of the Metropolitan Opera House, with her husband, Edmund W. Sutphen, has arrived in New York. She is to go on a concert tour before she begins her season at the Metropolitan, when she will sing a new Wagnerian rôle.

While Mme. Fremstad, unlike other operatic stars, does not own an automobile and says she has never even ridden in one, never has had a dog (barring one dachshund who died of colic), or a canary or a parrot as a pet—she does admit one distinguishing characteristic, which differen-

tiates her from all other song-birds, in that she wears a monocle.

Whether she does that for comfort, convenience or to give her press-agent an opportunity for some brilliant writing, is beyond me.

\*\*\*

Zelie de Lussan, the very charming American girl, whom I remember ever so many years ago before she went to Paris, is with us again, looking as bright and young and charming as ever. She tells us that she has forsaken opera for vaudeville, though she hopes to play "Carmen" a few more times.

She admits that she has already sung the part 789 times, and to forty-nine different "Don Joses."

In a clever interview, Mme. de Lussan has given her opinion with regard to the various artists who have played *Don Jose* to her *Carmen*. "An Italian or Spaniard," she says, "plays the part with fervor. You see that he loves *Carmen* ardently at the first meeting, while the English *Don Jose* is likely to act as if he had just been introduced to *Carmen* at a garden party, and was rather undecided as to whether she was a desirable person to know." Of all the *Don Joses* she has played with, she found Jean de Reszke—who was, I believe, her thirteenth—the most charming. How they all throw bouquets at dear Jean!

Mme. de Lussan's sarcastic reference to the English representative of *Don Jose* bears largely on the possibility of giving good opera in English, with English or American singers, for the reason that the men lack the temperament to sing parts which demand a certain high temperature. The Englishman and following him, the American—trained as he is all his life to repress his feelings—is naturally unfit for rôles that demand passion. Such rôles are always better played by Italians, Spaniards or Frenchmen, who are accustomed from their very youth to emotionalism, with a large amount of added gesticulation.

\*\*\*

Speaking of De Reszke reminds me that he is said to have two very beautiful society ladies among his pupils just now, both of whom are destined for brilliant debuts. The one is the Countess Cassini, who had a meteoric career when her uncle was the Russian Ambassador at Washington. The other is Mrs. Charles Dana Gibson, wife of the well-known artist, who has been studying with De Reszke for about a year.

Besides these, among the American pupils of De Reszke are Eleanor Senoyer, a young girl from Chicago, who has a fine soprano, and Siegel, of Chattanooga, Tenn., who De Reszke proclaims will make a wonderful success as *Hamlet*.

Well, we shall see what we shall see—and hear what we shall hear! Personally, I haven't much faith in the metamorphosis of society ladies into successful artists of the first rank. As a rule, their society life makes them old before they are young, and while they may be urged on by a serious purpose, they lack the stamina of the young girl who starts with a worthy ambition at an early age, and gives up her whole life with splendid self-denial to win her aim.

\*\*\*

Before long we shall have an avalanche of pianists descending upon us. I do trust that they will remember that they are, or ought to be, musicians instead of "harmonious blacksmiths," as a wit once said of Xavier Scharwenka, and will also remember that the piano is not an enemy to be sand-bagged.

Curious, isn't it, that so many of our really great piano-players utterly miscalculate the purpose of a piano, and appear to have no idea whatever of its limitations. It needs no great scientific knowledge to be able to demonstrate that a vibrating string, when struck too hard a blow, refuses to vibrate musically. The experiment can

easily be tried on those musical bells the Japanese use, and which many of us have in our homes when we want to summon the family to a meal. If you strike the bell in a certain way, with a certain amount of force, a sweet musical tone is heard, whereas if you strike it again, in another part and a hard blow, a dull, jarring noise results.

Many a piano, even of the most eminent make, has been condemned, simply because the pianist pounded it instead of playing on it!

\*\*\*

The most extraordinary reports come to this country, by wireless and cable, regarding the final rehearsal in Paris given by Mary Garden of the dance which she is to perform at Hammerstein's Opera House this season in "Salomé."

Miss Garden's costume is said to differ from that of any of her predecessors in the part on the operatic or any other stage. When she first enters, she wears a manteau of bright orange silk, embroidered with startling green and blue flowers and sparkling with spangles. Later she removes this mantle, under which appears a tight-fitting garment of netted gold, with designs in rubies and rhinestones, which falls from somewhere above the waist line to her ankles. For the dance itself, this also is removed, and Mary appears in a small piece of nearly transparent flesh-colored silk. Her feet are bare, her arms are bare—and, well, it is impossible—everybody says, to describe what is left of the costume!

She is also to wear a red wig, with her hair falling about her shoulders, and only two jewels in rings on her two little fingers—one a ruby and the other an emerald. The seven veils are of soft organdie.

She begins to dance at the back of the stage, swathed in these veils; only her eyes are visible, and then, always terribly slow, she walks forward, swaying gracefully, and the dance proper begins. The dancer rapidly divests herself of the veils as the dance becomes wilder.

It is said that no dancer or dancing contortionist will be "in it" with this dance of "Sweet Mary's."

Then, to show that she is not tired, and that she could do the dance all over again, if *Herod* wanted it, she will sing the finale.

The great question arises as to whether the dance will be given in the way "Sweet Mary" proposes, or whether the people will want Mary to wear more clothes?

\*\*\*

Caruso's friends will be delighted to know that he has made just as great a triumph in Berlin as he has elsewhere; that all the seats at the last performances at the Berlin Opera House were sold out at prices pretty nearly up to those which rule here. The speculators made great profits.

It is said that Caruso received \$2,500 for each appearance in Berlin, where they, as a rule, do not pay anything like the salaries that are paid here.

\*\*\*

Old-timers, like myself, remember that it is just about twenty-five years ago that the Metropolitan House was opened. At that time opera was not as fashionable as it is now, nor could it command the tremendous audiences that it does to-day.

During the first season, Christine Nilsson and Italo Campanini, though both were no longer in their prime, appeared. Of that season, perhaps the most important event was the first appearance in this country of Marcella Sembrich, who even then gave promise of the tremendous success and popularity which she has since won.

Rivalling the season at the Metropolitan, was the opera at the old Academy of Music, under the direction of that veteran, the late Col. Henry Mapleson, who, while he was not able to give as sumptuous a *mise-en-scene*, had in his company Patti, Etelka Gerster—in the full freshness of her voice

—Ravelli, the tenor, and that greatest of baritones, Galassi.

Poor Mapleson! While he had the best singers, he didn't make money. For that matter, the management at the Metropolitan also did not make money. It was not till Grau came along and had the backing of very wealthy men, that the everlasting deficit of the opera season was turned into a very respectable profit both for the stockholders and their manager.

The general uptown trend will probably give us another opera house on a much larger and finer scale than the Metropolitan, which is already becoming antiquated and is too far downtown for most of its patrons. If all goes well and the people in the United States still continue to make money, we shall probably see the finest opera house in the world built for New York, in the uptown district—though whether it will be on the west or the east side of the Park, remains to be seen.

\*\*\*

I heard a good story the other day about Alexander Lambert, once a great pianist but always a fine musician. Lambert is very absent-minded.

It seems he was visiting some friends in the evening, when a terrible rainstorm came up. The lady of the house insisted that he should not go home through the storm. She said she had a comfortable room that they could give him for the night. She obtained a promise from him that he would remain, and went away to give directions to the servants to prepare the room for him.

When she came back, she and her husband missed Lambert, but found the door open. Twenty minutes later, he appeared, soaked to the skin. Said the lady:

"In Heaven's name, where have you been?"

"Why, home—to get my night-shirt!" said Lambert.

Yours, as ever,  
MEPHISTO.

## NORDICA'S SUCCESSFUL TOUR

### Prima Donna Wins Favor of Audiences in Many Cities

Lillian Nordica, the famous American soprano, is meeting with great success in her present American tour. The tour is a very comprehensive one, and will be her last one in this country for some time, as she sails soon to make her first tour of Australia. Reports from the latest concerts indicate that Mme. Nordica is adding to her already great popularity by her excellent singing.

One of the most recent appearances was at Warren, Pa., where Mme. Nordica, assisted by Emma Showers, pianist, Frederick Hastings, baritone, and André Benoist, accompanist, gave a concert before an audience that filled the large auditorium. The program received the approval of the audience in an unmistakable manner, Mme. Nordica alone receiving numerous recalls and being encored several times.

She was in excellent voice, and sang superbly, pleasing best with her dramatic rendition of the operatic excerpts on the program. Both Mr. Hastings and Miss Showers were well received. The concert was under the management of Miss S. Gwendolyn Leo, of Erie, Pa. The program included a group of French and Italian songs, one of German songs, and one of English songs. The latter aroused the demonstration of the evening.

Emmanuel Moor's new Triple Concerto is to be played in Magdeburg, Stuttgart and Carlsbad this Fall. The same composer's one-act opera, "Les Cloches de Mariage," has just been given with marked success at Cassel.

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## MR. BISPHAM APPLAUDED BY PEABODY STUDENTS

Baritone Enthusiastically Received at  
Recital in Baltimore's Big Con-  
servatory

BALTIMORE, Oct. 26.—The opening recital of the Peabody Conservatory this season was given by David Bispham, baritone, with Harold O. Smith accompanist. The program, which was divided into groups of old songs, songs by classical composers, operatic songs and modern songs, was sung entirely in English. Mr. Bispham was in fine voice and was enthusiastically received by an audience that packed the Peabody concert hall. Among the favorite songs were Purcell's "The Frost Scene," old Jacobin song "Down Among the Dead Men," Schumann's "Row Gently Here," Sullivan's "Woo Thou Thy Snowflake," Harriet Ware's "Boat Song," Homer's "The Pauper's Drive," Stephen's "The Nightingale" and Peel's "The Ballad of Little Billie." Before singing Purcell's "The Frost Scene," Mr. Bispham gave an explanatory talk. At the conclusion of the program Mr. Bispham was recalled in response to enthusiastic applause. W. J. R.

## HUTCHESON GIVES RECITAL

Well-Known Pianist Plays at Peabody  
Conservatory of Music

BALTIMORE, Oct. 26.—Ernest Hutcheson, of the Peabody Conservatory faculty, gave an informal piano recital in the East Hall of the Peabody Conservatory, Wednesday afternoon. The recital was for the benefit of the students of the conservatory and each number was explained. The program consisted of Bach's G Minor organ fugue, transcribed for the piano by Liszt; Schumann's "Carnaval"; Chopin's "Fantasie," and his own transcription of Wagner's prelude to "Die Meistersinger."

This was the first of a series of five recitals. Mr. Hutcheson will give a public recital at the Conservatory January 22. He has also been engaged for numerous concerts in the West, North and South, and will play with the Russian Symphony Orchestra in Detroit, Cincinnati and other cities, with the St. Paul Symphony Orchestra in St. Paul, and will also give

recitals in several Massachusetts cities; Louisville, Tenn.; Staunton and Bristol, Va.; St. Louis and Macon, Mo., and Chicago. W. J. R.

## Manhattan Italian Chorus Arrives

Sixty tenors, baritones and basses, consigned to Oscar Hammerstein, arrived on the steamer *Regina d'Italia* last Friday. Unfortunately, Mr. Hammerstein's representative was a trifle late and the subsequent mixture of Italian, English, customs officials and the artistic temperament was thorough and complete. From all that could be gathered (at a safe distance), the customs officials were convinced that the tenors, baritones and basses were trying to smuggle wealth of untold value into the country, and the singers were equally convinced that the customs officials were surreptitiously looking up the schedule on fine imported voices, with the intention of holding them in bond.

The timely arrival of Mr. Hammerstein's representative produced a calm, when he explained that the authorities only wanted to hold the trunks containing costumes.

Among the arrivals were Signor Venturini and M. Reschiglian, who return for a second season, and Mlle. Ponzano, soprano; Signor Paroli, tenor; Signor Polese, baritone; Cognamiglio, assistant conductor, and Muzio, stage manager, who are newcomers.

## CONDUCTS LIKE SEIDL

Toscanini Begins Rehearsals at Metro-  
politan with His First Speech in English

Arturo Toscanini has been receiving congratulations on his first English speech to an American orchestra, which he conducted last week at his first rehearsal of "Götterdämmerung." He can even say that word in German, too. Here was his speech:

"I esteem it an honor to be able to conduct the orchestra of the Metropolitan Opera House. Although I am not conversant with English and German, nevertheless, we have one language in common; that is, music. I am sure that we shall understand one another without any difficulty and that our work together will bring forth artistic results."

For the first time since Seidl, this leader conducted standing, and after his own custom, from memory, without a score.

## ETTA HAMILTON MARTIN A POPULAR CONCERT ARTIST

Dramatic Soprano Specializes in Pro-  
grams Made Up of American  
Songs

Etta Hamilton Martin, of New York, is like Nordica in two respects: she is a dramatic soprano and her father was a Methodist minister. While her voice is a dramatic soprano, it possesses unusual flexi-



ETTA HAMILTON MARTIN  
Well-known New York Concert Singer

bility, enabling her to include in her repertoire many numbers generally sung by lyric sopranos. She has an extensive repertoire of oratorios, most of which are available on short notice. This fact has made her a valuable substitute for other artists on many occasions.

Mrs. Martin is a program maker of much originality and has given entire recitals of American songs, and of songs for children. Her command of languages in singing includes French, German, Italian and (a most unusual fact) Hebrew. The New

York papers, and many others, have commented favorably on Mrs. Martin's work in enthusiastic terms.

In addition to being a singer, Mrs. Martin is an excellent pianist. Her musical education began at an early age and proceeded under various teachers, but her final vocal study was done under Oscar Saenger, at the National Conservatory. Under the tutelage of this master of singing she rapidly acquired her present place on the American concert stage. Mrs. Martin has made many bookings for the present season, quite a few of them being return dates.

## DAYTON CHORUS'S SCHEDULE

Philharmonic Society Promises Interest-  
ing Series of Concerts

DAYTON, O., Oct. 26.—The Dayton Philharmonic Society, of which W. L. Blumen-schein is the director, has arranged the following schedule for the season's work: First concert, miscellaneous program, consisting of Mendelssohn's "Hear My Prayer," Parker's "Harold Harpanger," the "Pilgrim's Chorus," from Wagner's "Tannhäuser"; chorale, "Awake," from "Die Meistersinger"; second evening, Handel's "Messiah"; third concert, Brahms's "German Requiem"; fourth evening, Mendelssohn's "Elijah."

The society was organized in 1874, and its present officers are Albert B. Schauk, president; T. J. Rotterman, vice-president; H. D. Hendrick, secretary; Charles W. Slagle, treasurer.

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Organ—Walter Keller. Violin—Jos. Chapek, John Mallek.  
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## LOS ANGELES SEEKS AID FOR ORCHESTRA

"Times" Critic Calls for Support  
to Place It on Firm  
Business Basis

LOS ANGELES, Cal., Oct. 24.—An effort is being made to place the Los Angeles Symphony Orchestra on a substantial foundation financially. The matter is broached in a common-sense article, which recently appeared in the Los Angeles Times, and which follows:

"Now that the stage of felicitation between art and affairs has been so cordially passed, we await anxiously the next step—a practical demonstration.

"It is one thing to induce a man to approve a movement, and quite another to make him put his hand to his purse for that movement.

"During the past week a large number of representative men, many of whom have so far been absolutely unconcerned with artistic affairs, indorsed the work of the symphony orchestra, and pledged their entire moral support for its proposed campaign of popular concerts, on the need for which Director Hamilton heartily coincides with the sentiment expressed in this column a little time ago.

"The providing of a suitable guarantee fund for these concerts is no great affair for a good-sized body of men. If the weight of responsibility falls upon the shoulders of a few, it will be heavy, for the many, it will be no burden at all.

"However it is done, something of definite nature should be undertaken immediately. The orchestral need is apparent, and it is a reflection of public need—nay, public demand.

"Some practical, cheerful, businesslike methods are needed. Our orchestra has been a sympathy orchestra long enough. Now let those who indorse it by word of mouth indorse it by act of hand.

"Los Angeles must have an orchestra. It will have an orchestra. Our present orchestra should be given a chance to make good in the true popular sense—which in all the years of its existence it has never done.

"If there is money for the support of only one musical enterprise this year, let us give our own home organization a chance. If the results are disappointing, it is then time to talk about experiments and innovations—not before.

"If we can entertain visitors without neglecting those of our own household, well and good; otherwise, the visitors had best come at some later day."

Raoul von Koczalski, who created a stir fourteen years ago as a *Wunderkind*, and has been in retirement for the last six years, will make tours in Europe this season. He has just completed his second opera, "Mazeppa," and the music for a one-act work based on Körner's "Die Sühne."

## Modest Altschuler and His Family at the Close of Their Fall Vacation



MR. ALTSCHULER, HIS WIFE, SON AND DAUGHTER

The Noted Director of the Russian Symphony Orchestra Is Shown Rowing on a Lake Near Liberty, Sullivan County, New York

The Russian Symphony Orchestra, Modest Altschuler director, has begun rehearsals for the opening concert on November 12, when Tina Lerner, the beautiful young Russian pianist, makes her American debut. Mr. Altschuler has recently returned from his vacation spent with his family on "Sky Farm," near Liberty, Sullivan County, N. Y. The accompanying illustration shows him with his wife, son and daughter enjoying themselves during one of the early fall days.

At his home in New York the other day Mr. Altschuler announced that Mischa Elman would make his American debut at the society's concert on December 10. Ger-

main Schnitzer, a pianist who created a remarkable impression here two years ago, will be the soloist at the January concert, and Alexander Petschnikoff, an old favorite with Russian Symphony audiences, will be heard at the February concert. He will play the Mendelssohn Concerto in view of the Centenary, and at the same concert Mendelssohn's Octet, adapted by Mr. Altschuler, for the full string choir will be given. Two new symphonies announced by Mr. Altschuler are Scriabine's Fourth Symphony, to which the composer has given the title "Extasy," and Rachmaninoff's Second Symphony, which has just been produced with success in Moscow.

### Boston Apollo Club Schedule

BOSTON, MASS., Oct. 26.—In making the plans for the thirty-eighth season of the Apollo Club the concert committee has, in all essential details, followed the rules which have maintained this organization at the head of the clubs of its kind in America and won a recognition of its achievements throughout the musical world. The first of the season's four concerts will be given in Symphony Hall, on Monday evening, November 9, and the other three at Jordan Hall on the evenings of January 6, February 17 and April 7, 1909.

A monument has just been placed on Alfred Reisenauer's grave in the cemetery in Königsberg, East Prussia. The funds were contributed by friends and admirers of the late pianist.

### Mr. Beckel Begins Recitals in Newark

NEWARK, N. J., Oct. 26.—L. Carroll Beckel, organist of the Old First Church, gave the first of a series of bi-weekly recitals on October 14. The program, which was brilliantly played, consisted of the following numbers: Concert satz, Thiele; Pastorale scene, Dethier; Theme and variations in G, Faulkes; Rene Angelique, Rubinstein; Sonata No. 6, Mendelssohn; "In Paradisum," Dubois; Torchlight March, Guilman.

### St. Paul Orchestra Rehearses

ST. PAUL, MINN., Oct. 26.—Walter Rothwell has begun rehearsals of the St. Paul Symphony Orchestra, which will open its season on November 10, with Mme. Olive Fremstad as soloist.

## FIEDLER INTRODUCES MACDOWELL'S 'LAMIA'

Early Work of American Composer  
Receives First Performance  
in Boston

BOSTON, MASS., Oct. 26.—The last concert of the Boston Symphony Orchestra was of more than usual interest because it gave the patrons of the orchestra further opportunity to form an estimate of Mr. Fiedler's ability as a conductor, and to hear the first performance of Edward MacDowell's early Tone Poem, "Lamia."

"Lamia" is a symphonic poem founded on Keats's poem of the same name, and is purely program music. Written at an early date, when MacDowell still felt the influences of his student life, and before the dissecting genius of Strauss made detailed program music popular, it shows the general traits of the early writers of program music, tempered by the individuality of MacDowell. It is romantic music of the best type and penetrates deeply into the inner meaning of Keats's poem. MacDowell's name as a composer has not suffered by this latest production, though the workmanship in the orchestration is neither so broad nor so sure as in his more mature work.

The impression of Mr. Fiedler's work is that he is a director who will obtain sharp rhythmic and big tonal effects, but who will, to a certain extent, sacrifice the fineness of tone for which the Boston orchestra is noted. The performance of the Beethoven Symphony was grandiose and dramatic, and the contrasts were strongly marked. The same methods were employed in the Prelude to "Die Meistersinger." The result was a remarkably clear presentation, but one that left much to be desired tonally. The entire performance was extremely vigorous, and in some cases, almost boisterous. It yet remains to be seen whether these traits of the last concert are to become permanent ones. The program was as follows: "Heroic" Symphony, Beethoven; "Lamia" (after Keats), MacDowell; Prelude to "Die Meistersinger," Wagner.

### Baltimore Harmonic Society's Plans

BALTIMORE, Oct. 26.—The Harmonie Singing Society will begin its Winter season with a concert on November 17. The second concert will be given February 3, when the prize choruses sung by the Harmonie at the various singing festivals of the past will be heard. The last concert will be given April 11. The officers of the Harmonie are: Ferdinand Kaiser, president; H. Mitlich, vice-president; B. Pfoertsch, secretary; C. Graf, treasurer; E. Roerentrop, financial secretary. John A. Klein is director. W. J. R.

Otto Meyer, the violinist, gave a recital in London, at Aeolian Hall, on October 15, under the direction of Daniel Mayer, with the assistance of Irene Foster, vocalist.

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# MME. CHAMINADE'S DEBUT

(Continued from page 1)

Inasmuch as she does not pose as a concert pianist, it would be manifestly unjust to review her playing in the light of that of a virtuoso. It was as Chaminade the composer that she appeared and it was to hear her compositions with the "personal touch" that people came. In view of the essential nature of her music, a certain degree of its delicate charm when heard in the salon was lost in the vast spaces of Carnegie Hall. The subtle differences in mood would have been more effective in a smaller frame; as it was, a certain lack of variety made itself felt as the afternoon progressed. However, that the program gave marked pleasure to the audience was demonstrated by the hearty recalls to which the composer and her associates had to respond. Notably effective among the piano solos were "Consolation," the Pastorale, the first of the "Contes Bleus" and the "Valse romantique." After her first group Mme. Chaminade played her "Valse Créole," and after the second, "Pierrette." After the third she gave two encores, the popular "Scarf Dance" and a Courante from one of her early suites. In addition to her solos she played all of the accompaniments for the singers and with excellent taste and discretion.

Both Mlle. de St. André, whose voice is warm and flexible, and Mr. Groom, the



MME. CHAMINADE IN HER STUDIO AT HOME

possessor of an expressive high baritone, sang with intimate understanding of the essential spirit and style of their songs. They both added encore numbers and at the end of the program their voices blended agreeably in the duet "Joie d'aimer."

There were doubtless few in the hall who were aware of how nervous Mme. Chaminade was at the beginning of the recital. But she was uncomfortably nervous beforehand, and she had been in that condition for a week, in other words, constantly since her arrival in New York. On the Thursday before her debut she told a representative of MUSICAL AMERICA of her mental discomfort as she looked ahead to her introduction to the American public.

"But you have so many friends here," she was reminded. "Everybody knows you through your compositions."

"So much the worse!" she exclaimed. "If I were absolutely unknown it would be an infinitely easier ordeal. I could then come as one having no reputation to live up to; if people liked me, well and good; if not—" an expressive shrug of the shoulders completed the sentence. "But as it is, *mon Dieu!* I cannot tell you how nervous I am," and she rolled her eyes with an expression of the hopelessness of attempting to describe her feelings.

"Of course, I do not come as a pianist; it is only as a composer that I am making this tour. And, then, I believe all artists are more or less nervous about their public appearances, for many others have told me that they cannot entirely overcome it. Why did I not come sooner? Principally because I have very poor health and I have been afraid of the journey."

As to her favorites among her works she expressed a special preference for her larger compositions for orchestra, which are rarely performed. "It is strange the attitude men take towards women as composers. They say we have not strength and dramatic power, but I don't agree with them at all. The larger forms interest me especially, and my orchestral works have been played in both Paris and Brussels. No, I have never composed an opera. I think if I were to do so I would hold it back and not have it produced for two or three years, as music, as regards opera, is in such an unsettled state just now. It is a transition period."

Speaking of some of her compatriots, Mme. Chaminade spoke of the "moderns" as interesting, though Debussy she finds "sombre"—she would not like to hear his music if she were feeling sad. For Char-

pentier she has more outspoken admiration, and in this respect she is like most of her countrymen. Her knowledge of American composers is limited principally to Ethelbert, Nevin and MacDowell; of the latter's compositions she is most familiar with the orchestral works, which she has heard played by the Paris orchestras. She first made the acquaintance of MacDowell through the pianola, when a number of records of his compositions were sent her. And incidentally she admitted that she might write something as a special commemoration of her first visit to this country—the country that provides the largest market for her compositions.

Some of the press comments on her concert last Saturday:

"In her orchestral suites and symphonic poems Mme. Chaminade has approached the larger symphonic forms with a distinctly virile touch, and her power and force in orchestral expression are essentially unfeminine. . . . Yet Mme. Chaminade owes her world-wide reputation to the charm and delicacy rather than to the force

or breadth of her music. . . . She is a real artist in interpretation, especially in her accompaniments. Her playing is marked by grace and delicacy and a fluent technique."—Reginald de Koven in New York World.

"Mme. Chaminade's music is salon music; but it is salon music with a distinction. If she never touches any great height or depth, she at least does not make the mistake of attempting to do so. Her music is unpretentious, though it is sometimes developed to a length that the substance of its ideas does not warrant. Besides its essentially Gallic grace and charm, it has an individuality that is referable to its composer's individuality. It is generally something more than a mere filling out of accepted formulas. There is harmonic piquancy in the best of what Mme. Chaminade writes. Her treatment of the pianoforte is clever and effective, sometimes brilliant. Her music gives pleasure, and those who receive pleasure from it have no reason to be ashamed."—Richard Aldrich in New York Times.

"Mme. Chaminade does not claim notice as a rival of Carreño, or an emulator of Joseffy. Yet she is a pianist of an unusual quality, who has expression, feeling and technical facility. She brought out all the delicacies and graces of her piano compositions, and accompanied her songs with a delightful rhythmic sense and nice discretion. She made her piano sing."—Charles H. Meltzer, in New York American.

## Frank Ormsby's Dates

Frank Ormsby, the tenor, will sing with the following societies during the season: Musik Verein, Milwaukee, Wis.; Philharmonic Society, Minneapolis, Minn.; Tuesday Musical Club, Akron, O.; Lynn Oratorio Society, Lynn, Mass.; Brockton Choral Society, Brockton, Mass.; Susquehanna University, Selinsgrove, Pa.; "Messiah," in Philadelphia, Pa.

Pauline Donald, the Montreal soprano, who was at the Manhattan during its first season, will be one of the "guest" artists at the Opéra Comique, Paris, again this season.

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## OPERA STARS TO FILL MANY CONCERT DATES

Ernest Goerlitz Arranges Tours for Artists of the Metropolitan Company

Ernest Goerlitz, who announces that he has the exclusive control of the concert appearances of the artists of the Metropolitan Opera Company, announces a number of interesting appearances for the big stars of that organization.

Geraldine Farrar will sing with the Apollo Club of Boston on November 9, for the Brooklyn Institute on November 11, and in the opening performance of opera at the same institute on November 14. She is booked with the Pittsburgh Orchestra on November 27 and 28. She sings with the Symphony Society of New York on January 3 and 5, with Charles A. Ellis, Boston, on January 23, and with Wight Neumann, in Chicago, on February 21.

Mme. Olive Fremstad sings with Charles L. Wagner in Chicago on November 7, and with the St. Paul Symphony Society on November 10. On January 20 she sings with the Symphony Society of New York in Binghamton. She finishes her engagement with the opera company on March 13, and will then undertake a concert tour under the management of Mr. Goerlitz covering the East, Middle West and South Atlantic States. During that time she will sing with the Pittsburgh Orchestra in Pittsburgh on March 19 and 20.

Mme. Sembrich will sing with the Pittsburgh Orchestra on January 1 and 2; Mme. Morena with the Boston Symphony Orchestra on March 5 and 6; Emmy Destinn will sing in a private engagement on December 21, with Wight Neumann, of Chicago, on January 9, and with the Symphony Society, Cleveland, on March 16. Mme. Rappold is now on a concert tour in the Northwest, together with Mme. Jacoby, Messrs. Martin and Campanari. On her return she joins the Metropolitan Opera Company. She is booked with the Thomas Orchestra, Chicago, on November 19 and 20, with Charles A. Ellis, Boston, on January 3.

Mme. Homer is booked with the Symphony Society, Cleveland, on November 16. Mme. Jacoby is also booked in several engagements. Mr. Bonci sings in Denver on November 10; with the Pittsburgh Orchestra, Pittsburgh, on November 4 and 5, and with the same organization in Cleveland on November 7. He sings in a private engagement on January 4, and with Wight Neumann in Chicago on February 21, and the St. Paul Symphony Society on February 23.

Mr. Campanari on his return from the concert tour in the West also joins the Metropolitan Opera Company, and has besides a number of outside engagements to fill. Mr. Caruso, whose arduous duties do not allow of many outside engagements, will sing in a private engagement on January 18. Messrs. Blass, Martin, Witherspoon and Hinckley are also booked in a number of engagements.

### Silas G. Pratt's New Composition

MUSICAL AMERICA has just received a copy of the new sacred chorus, "Tell Me, Ye Winged Winds," by Silas G. Pratt, the Pittsburgh composer. The work is published in quartet form, by Lyon & Healy, of Chicago.

### Good Wishes from the South

RALEIGH, N. C., Oct. 19, 1908.

To the Editor of MUSICAL AMERICA:

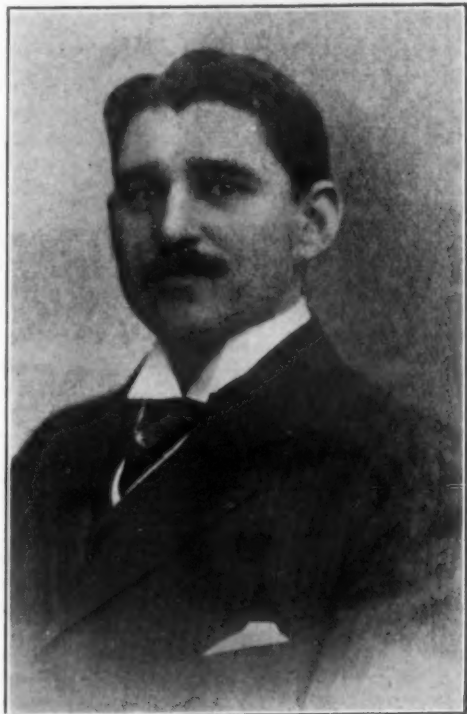
Your paper is, by all odds, the best musical weekly now published in this country. Wishing you continued success, I beg to remain cordially yours,

WADE R. BROWN.

## DORA BECKER PLAYS NOVELTY BY REGER

Violinist Has Assistance of C. N. Granville at Her New York Recital

Mendelssohn Hall was crowded on Wednesday night of last week, when Dora Becker, the American violinist who lately returned from Europe, where she appeared with marked success throughout the Summer, made her first appearance of the season in recital. She had the assistance of



CHARLES NORMAN GRANVILLE  
Baritone Who Assisted Mme. Becker at Her New York Recital in Mendelssohn Hall

Charles Norman Granville, baritone, and Alexander Berne, accompanist. A pleasing feature of the recital was the introduction to America of Max Reger's sonata for violin alone. The program in full was as follows:

Concerto in B minor—Allegro non troppo, andantino, allegro. . . . .Saint-Saëns  
Sonata for violin alone, Op. 42—Sostenuto and Chaconne. . . . .Max Reger  
Songs—"Woo Thou the Snowflake" . . . . .Sullivan  
"The Pretty Creature" . . . . .Old English  
"A Soldier's Song" . . . . .Lohr  
Minuet . . . . .Mozart  
Gavotte . . . . .Rameau  
Arioso . . . . .Handel  
Gavotte . . . . .Gossec  
"Träumerei" . . . . .A. Cor de Las  
Perpetuum Mobile . . . . .Ries

Mme. Becker's playing gave evidence that she has made marked strides in her art since she was last heard in New York, and the sympathetic attitude of her audience was manifested by the applause she received at the close of each number. With a trace of nervousness, incident to the difficulty of the works she essayed, once overcome the violinist displayed a tone of gracious quality, phrasing that showed careful and intelligent study and a technique thoroughly adequate to meet the demands of her bigger numbers.

The Reger novelty proved to be most interesting and valuable as an addition to violin literature. While it adheres to the classic form of this style of composition, as established by Sebastian Bach, it discloses the artful employment of modern devices.



DORA BECKER

American Violinist Who Opened Her Season Last Week with a Recital in Mendelssohn Hall

Mr. Granville ably seconded Mme. Becker's efforts. His voice is of excellent quality and he sings with refinement of style and purity of diction.

Mr. Berne is a newcomer to New York audiences and his metropolitan debut as an accompanist proved him to be a pianist of marked capabilities. His accompaniments were at all times tastefully played.

### MEMPHIS SOCIETY PLANS

Beethoven Club to Hear Nordica and Good Wishes from the South

MEMPHIS, TENN., Oct. 26.—The Beethoven Club of this city, Mrs. Jason Walker, president, held its first business meeting last week, and will begin its season's list of meetings and entertainments this Saturday with a reception to the Tennessee State Press and Authors' Club, which will be followed by this schedule:

November 2, Lillian Nordica at Lyceum Theater; November 28, modern composers, monthly club concert; December—Beethoven Symphony Orchestra, Lyceum Theater; December 17, concert and reception; January 2, operatic music, monthly club concert; January 16, matinée, Josef Lhévinne, Lyceum Theater; January 28, French composers, monthly club concert; February 10, "Federation Day"; February—Beethoven Symphony Orchestra, Lyceum Theater; February 24, Schubert's program, monthly club concert; March 10, Beethoven Junior concert; March—Third artist concert, Lyceum Theater; March 31, women composers, monthly club concert; April 27, Russian music, monthly club concert; April 30, Royal Dresden Orchestra, Lyceum Theater; May 24, reception; President's Day; May 31, Chopin-Schumann program, monthly club concert.

### Baltimore Trio to Give Concerts

BALTIMORE, Oct. 26.—The Musical Trio, composed of Abram Moses, violin; Clara Ascherfeld, piano, and Bart Wirtz, cello, will give a number of concerts this season under the auspices of the Maccabean House. W. J. R.

Mrs. Corinne Rider-Kelsey has been engaged for a six weeks' tour with Walter Damrosch and the New York Symphony Orchestra.

## ACTIVITY OF THE FEDERATION CLUBS

New Musical Societies Join Big Association—Work for Season Under Way

MEMPHIS, TENN., Oct. 26.—Work in the National Federation of Musical Clubs seems to be in full swing and many interesting reports are coming to the office of press secretary. Many new clubs have joined the federation, among others to come in during the past week being the Etude Club, Muskogee, Okla., Mrs. W. C. Lansford, president; Treble Clef Club, Charlotte, N. C., Mrs. A. D. Glascock, president; Matinée Musical, Ennis, Tex., Josephine Yarbrough, president.

The Beethoven Club of Memphis will hear Nordica at the Lyceum Theater on November 2. This is the first of a series of artists concerts to be given during the season under the auspices of the Beethoven Club. Included in the series are Josef Lhévinne, Russian pianist, Royal Dresden Orchestra, Beethoven Symphony Orchestra and a violin soloist yet to be selected.

The manuscripts for the American Music Contest have gone to the judges.

The Cynthiana Musical Club of Cynthiana, Ky., opened the tenth season of its work with an interesting program of "Music of the Sea." Miss Haviland was in charge of the program.

The Ladies' Saturday Music Club, of Muskogee, Okla., has organized an oratorio society for that city. George E. Jones is the musical director, S. B. Gamble, accompanist; C. S. Bucher, secretary; F. B. Russel, assistant secretary, and Mrs. M. F. Early, chairman. These officers were appointed from the Music Club: Mrs. C. L. Steele, president.

The musical talent of Charlotte, N. C., is well to the front in that State. Mrs. A. D. Glascock, chairman of the musical department of the Woman's Club, directed a well-trained chorus in the presentation of "The Legend of Grenada" before a brilliant audience on October 13 at the Fall Musical Festival. Sallie Dixon was the accompanist for the occasion. Henry F. Anderson sang the part *Hernandez* and Miss Penfield took the rôle of *Fatima*. Miss M. C. Oates did splendid piano work in duet and solo.

The treble department of the Woman's Club is a new venture and its success seems assured. Mrs. Rush Wray assists Mrs. Glascock in the department as secretary.

The Cecilian Club of Freehold, N. J., will follow its opening meeting of "President's Day" on October 22 with an attractive program of "Music of the Sea" on November 5. Mrs. G. B. Conover will be leader for the day. Others taking part in the program are: Mrs. Redfield, Miss Pobasco, Mrs. Walker, Miss Armstrong, Mrs. Carter, Mrs. Ellis, Mrs. Anderson and Miss McClure.

The Beethoven Junior Club of Memphis, Tenn., at its first meeting of the season, elected Maud Evans president for the year. Sallie Leake, who was for many years the talented president of this girls' club, will study in New York this Winter. Several of the girls in the Junior Club have volunteered to assist in teaching poor girls of the Senior Club's department of philanthropy. N. N. O.

A recital by the pupils of the Washington College of Music was given in the Auditorium, Arcade Hall, of the college building, this week. Mme. Pieczonka, 'cellist, assisted.

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## BOSTON SOPRANO OPENS HER SEASON

### Mme. Kileski Has Had An En- viable Career as Concert Artist

Boston, Oct. 26.—Mme. Evta Kileski, one of the most widely-known sopranos of this part of the country, is starting a most successful season under the management of W. S. Bigelow, Jr. Mme. Kileski has been particularly successful in her oratorio work, and has often sung the difficult music of "Elijah" and other less well-known oratorios to Boston audiences and to those in other large cities between here and Chicago and in the South.

Mme. Kileski appeared three times as soloist with the Boston Symphony Orchestra under the direction of Mr. Gericke, fourteen times with the Handel and Haydn Society, twice with the People's Choral Union, and once each with the Cecilia Society and Apollo Club, all of Boston. During her appearances with the Handel and Haydn Society Mme. Kileski sung among other works the soprano parts in "The Messiah" twice, Verdi's "Requiem" three times, "Elijah" twice, "Gallia" twice, Rossini's "Stabat Mater," "Belchazzar," "Israel in Egypt" and "Hera Novissimo."

In New York City Mme. Kileski has sung with the Rubinstein Club and the Kaltenborn Orchestra; in Baltimore, three times with the Baltimore Oratorio Society; and has also sung with the Chicago Apollo Club; Arion Club, Brooklyn; at the Springfield Music Festival; Richmond (Va.) Wednesday Club; Minneapolis Symphony Orchestra; Omaha (Neb.) Music Festival; Oberlin College, O.; Roanoke (W. Va.) May Festival, and many other places in the South.

#### Faculty Concert in Harlem

The opening concert by the faculty of the Conservatory of Musical Art, was given at the Harlem Casino on Friday night of last week. A large and enthusiastic audience enjoyed the varied and interesting program. Richard Arnold played a violin solo, "Capriccio," by Saint-Saëns, and Leopold Winkler played several piano solos.



MME. EVTA KILESKI

Boston Soprano Who Has Appeared with  
Many Leading Choral Societies

Mme. Kileski has invariably received words of the highest commendation from music critics. She is now in her sixth year as soprano soloist at the Central Congregationalist Church. For fourteen years she was soloist of the Harvard Church, Brookline, and four years at the Park Street Church.

D. L. L.

Both received much applause. Others who took part were Maria Orthen, soprano; Lisette Frederic, violin; Lulu Gavette, piano; Damon Lyon, dramatic reader, and Victoria Verne, pupil of Mr. Lyon.

Conrad Ansonge, the pianist, is bringing out several new compositions: a piano sonata, opus 23, a cello sonata and a number of songs.

#### The Versatile Mr. Hammerstein

Oscar Hammerstein is building a Philadelphia opera house with one hand, directing his season of opera at the Manhattan Opera House with the other, and still finds energy between times to make a *bon mot* or two.

He was approached by a lynx-eared reporter not long ago and was asked to deliver himself of some weighty opinions of more weighty operatic matters. What happened first does not much matter, but with a lull in the conversation the reporter resorted to the old trick of "making copy," and so he filled fleeting time with the question:

"Mr. Hammerstein, is there any money in grand opera?"

And like a stone shot by the catapult came the reply:

"All mine is in it."—Philip Hale in *The New Music Review*.

#### With St. Louis Music Teachers

St. Louis, Oct. 26.—Mrs. Nellie Strong Stevenson, who used to be a prominent music teacher in St. Louis, but has been in Boston the past few years, will spend the Winter in Lucerne, Switzerland, where she has been for several months.

Mr. and Mrs. Bertrand will be at home to pupils and friends every Thursday afternoon from 2 to 5 o'clock at their studio, No. 4307 Maryland avenue.

John H. Eggert gave a program of orchestral music at the Washington Hotel Sunday, October 4.

The Hughey School of Music, and the Morse School of Expression, have combined.

#### Emil Sauer with Boston Orchestra

Boston, Oct. 26.—The Boston Symphony Orchestra's program for the week ending October 17 was as follows: Rimski-Korsakoff, "Scheherazade," Symphonic Suite; Sauer, Second Concerto for Piano, Soloist, Emil Sauer; Weber, "Oberon" overture. Local critics speak in high terms of praise regarding Max Fiedler's work.

J. E. Francke announces a concert for Friday evening, November 6, in Mandelssohn Hall, New York, by Sophie Fernow, pianist; Alois Trnka, violinist, and Reba Cornett Emory, soprano.

#### CONCERT IN DALLAS, TEX.

Mozart Male Chorus, E. D. Behrends,  
Conductor, Gives Fine Program

DALLAS, TEX., Oct. 23.—Before a large and fashionable audience, among whom were many prominent musicians, the Mozart Male Chorus, of this city, gave a concert October 15, at Carnegie Hall, under the direction of E. D. Behrends, assisted by Mrs. Wesley Porter Mason, soprano, and James C. Macdonald, baritone.

The recital proved to be a great success and all numbers were encored. The following program was given: "Forest Hymn" (Jungst); "Darkies' Cradle Song" (Wheeler), sung by the club; "Sing On" (Denza), sung by Mrs. W. P. Mason; "Star of Love" (Buck); "Massa's in De Cold, Cold Ground" (Foster), by the club; Scotch selections, by J. C. Macdonald; "Moonrise" (Pache), Mr. McSparran and club; "The Year's at the Spring" (Beach), Mrs. W. P. Mason; "My Darling" (Voight); "Hymn to Night" (Beethoven-Spicer).

J. O. McSparran was the club soloist and Frederick King the accompanist.

#### Maryland Singer Weds

LUTHERVILLE, MD., Oct. 24.—The marriage of Ethel L. Gallagher, daughter of Rev. Dr. Charles W. Gallagher, president of the Maryland College for Women, to O. B. Rouse, of Rochester, N. Y., took place October 14, at the home of the bride at Lutherville. Mrs. Rouse is a pianist and vocalist. At her request the wedding music was rendered by Howard R. Thatcher, violinist, director of the music department of the college, and Robert L. Paul, pianist, also of the music department.

W. J. R.

#### Mr. Haslanger Sings in Indianapolis

INDIANAPOLIS, Oct. 26.—Louis Frederick Haslanger, of New York, who recently came to this city to take charge of the artist course, vocal department, of the Conservatory of Music, gave his first recital a few days ago, in the assembly hall of the Propylæum, before an audience that not only occupied every seat in the hall, but chairs on the platform, and overflowed the stairway. Mr. Haslanger was well received and established himself favorably.

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## GERMANY LIKES MILWAUKEE BARITONE

Berlin Audiences Hear Recitals  
by Arthur Van Ewyck and  
Other Americans

BERLIN, Oct. 19.—Arthur van Ewyck, the American baritone resident in Germany, gave a song recital in Beethoven Saal a few evenings ago, when he included in his program Heinrich van Eyken's new "Frau Musika" and two novelties by Eduard Behm, "Helges Hochzeit," and "Das Lied," which were favorably received. Mr. Behm was the accompanist of the evening.

Mr. van Ewyck, who is a native of Milwaukee, came abroad nearly a score of years ago and studied under Felix Schmidt, who has been his sole teacher. For twelve years he has been continuously before the public as a concert and oratorio singer, and he has become a prime favorite at all the big festivals. He has made tours of Russia, Switzerland, Austria, Holland, Belgium and Germany, gaining recognition everywhere as an artist of the first rank. He possesses a full, pure, even baritone voice of wide range, and sings with musicianly intelligence and feeling. He is at present filling engagements in Southern Germany. He will give his second Berlin recital on December 15.

At Christmas he is to sing in Bach's Christmas Oratorio under George Schumann at the Sing-akademie. Like George Walther, the American tenor from Hoboken, who has gained noteworthy success in Germany as a Bach singer, Mr. van Ewyck is also considered a leading Bach interpreter—the foremost Bach baritone of the Fatherland. His was one of the principal successes at the Bach Festival in Leipzig last Spring.

Lois Adler, of Chicago, gave one of the first recitals of the season in Bechstein Saal. At the close of the program she had many recalls and was obliged to add two numbers to an already taxing program. Miss Adler came abroad two years ago to study with Harold Bauer in Paris, and later worked here with Godowsky. The past year she studied under August Spanuth. Her program included Bach's "Italian" Concerto, Beethoven's Sonata in D Major, Chopin's Fantasia in F Minor, Impromptu in G Sharp Major and three etudes, Brahms's Scherzo in E Flat Minor and Liszt's "Ricordanza" and Tarantella from the "Venice and Naples" suite.

Caroline M. Lowe, of Cleveland, O., organist and choirmaster of the First M. E. Church of that city, has been studying organ and singing in Berlin since July. She has also substituted as organist in the



ARTHUR VAN EWYCK

Milwaukee Baritone Recognized as One  
of Germany's Best Bach Interpreters

American Church on Nollendorf Platz. Miss Lowe has a large vocal class in Cleveland and teaches several days a week in Akron, also. Her quartet is considered one of the best in Ohio and the music in the church is of a high order generally. She has just sailed for home to reopen her studio for the Fall season.

Elyda Russell, the English mezzo-soprano, gave a song recital in Beethoven Saal, singing groups of songs by Schubert, Brahms and Hugo Wolf. Miss Russell is popular in Berlin and her concerts are always well attended.

Rudolph Engberg, the baritone, is booked for a song recital in the Bechstein Saal on November 12, after which she leaves for London to fill several engagements in that city. J. M.

## Chaminade and the Low-Brow

A high-browed young lady was playing on the piano to the great edification of all the other high-brows present. After a while she announced graciously that she would play "a Chaminade," and proceeded to do so. At the close of it there was applause. Then an unsuspecting low-brow piped up:

"By the way, what is a Chaminade?"

He spoke as if not sure whether the thing was more like a chamois or a serenade.

The young lady looked at him witheringly.

"Chaminade is a composer," she said with much severity. That embarrassed the low-brow.

"Why, I was sure that Grieg had written a Chaminade—a suite of Chaminades, in fact."

"Not at all," repeated the severe young lady. "Chaminade is a composer."

"Oh! indeed," stammered the low-brow.

"Well, what did he write?"

"He is a she," the young lady informed him.

"What! Is that so? Well—er—"

At this point friends of the low-brow stepped in and restrained him from another possibly fatal plunge.

## An Author Who Was a Musician

Robert Hichens, the well-known author, began his career as a musician, according to the New York Sun. He sacrificed his college course at Oxford to this end, studying music at Bristol and at the Royal College in London. He also wrote lyrics for music.

One of the first lyrics he sold was set to music by Ethel Harraden, sister of Beatrice Harraden. Another was set to music by Tito Mattei and sung by Patti. Mr. Hichens listened to the applause after this song with natural pride until he overheard a person near him say, "What a lovely song that was." "Yes," answered another, "but what awful rot the words of these songs always are." Mr. Hichens realized early in his life that there was no satisfying future for him in music and took up literary work.

## Buffalo Orchestra's Personnel

BUFFALO, Oct. 26.—The personnel of the Buffalo Orchestral Society, which will give its first concert in Convention Hall on Monday evening, November 18, is as follows: Ten first violins, eight second violins, six violas, four cellos, four double basses, two flutes, two oboes, two clarinets, two bassoons, two cornets, two French horns, three trombones, one set bells, one bass drum and one tympanum. This division makes the composition of the orchestra about two-thirds string and one-third wind and percussion, which is the balance maintained



CAROLINE M. LOWE

Cleveland Organist Who Spent the Summer Months in Berlin

by the Boston Symphony Orchestra. It is a well-known fact that upon the strings depends the artistic success of any orchestra; for this reason Dr. Walter S. Goodale, who will conduct these concerts, has exercised the utmost care in selecting members for this portion of his organization.

An international choral congress will be held in Geneva, Switzerland, next August.

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JOHN C. FREUND - - Editor

PAUL M. KEMPF, Managing Editor

Boston Office:  
DELBERT L. LOOMIS  
Room 1001, 120 Boylston  
Street  
Long Distance Telephone  
570 Oxford

Chicago Office:  
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New York, Saturday, October 31, 1908

**"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.**

## Musical Criticism

Reginald De Koven, the accredited musical critic of the New York *World*, contributed to last Sunday's edition of that paper a lengthy article on the subject of musical criticism. Mr. De Koven starts out by saying that where the public has an opportunity by the continued run of a piece of forming their own opinion as to its merits or demerits, criticism, favorable or the reverse, seems of very little real importance. On the other hand, when it becomes a question of a single concert or performance of opera, the public is apt to give careful heed to critical utterances which appear in the press, and as the musical season proper has more to do with events of this class, criticism becomes so important a factor in its bearing and influence upon musical events that it assumes a position of primary importance.

The first statement, that where the public has an opportunity by the continued run of a piece of forming its own opinion, criticism does not much matter, is true in the sense that where the critics have not spoken favorably of a performance, which, however, the public has liked, they have been able to delay but not prevent its success. On the other hand, where the public has not liked a performance, the critics have not been able, even with an almost unanimity of praise, to boost it into a success.

The reason for this is obvious. The public judges from one standpoint, which is one of personal enjoyment, while the critics judge from another standpoint, namely, that which involves the maintenance of a certain artistic standard.

The proper function of criticism, Mr. De Koven considers to be to afford a medium of communication between the artists and their public, to guide the public aright according to true canons of art and to assist the artists to their best endeavor by judicious and discriminate praise as well as

intelligent fault-finding, when the occasion for such properly arises.

And, adds Mr. De Koven: "It cannot be too emphatically stated that criticism is not merely fault-finding, neither is it a mere report of this or that event." Here the eminent critic of the *World* hits the nail squarely on the head. Too many of our critics attend a performance, and, whether consciously or unconsciously, are misled into regarding it as an opportunity for displaying their erudition, and so their criticism often consists mainly of pointing out deficiencies, either in the compositions they review or in their rendition, and then they close their articles with a few lines of begrudged commendation, which gave rise to the recent joke when a man was asked to define what a music critic was, he replied that the critic "is a fellow that all music seems to irritate."

Mr. De Koven's contention that musical criticism, to have any value, should be technically competent, that is, that the musical critic should be an educated musician, is open to emendation, for the reason that what the public expects—certainly in a daily paper—is not so much profound musical criticism, as a fair but critically sound report of the performance, which will enable it to judge, not so much as to whether the canons of musical art, of which so much has been written and of which so very little is known, have been observed, but as to whether it will be worth while for them to pay their good money at the box-office to hear it.

It is right here that Mr. De Koven, in his very able and interesting article, misses a strong point, namely, that the first function of a daily paper is reportorial, rather than educational, and that people read articles on musical performances not so much to be musically educated as for the purpose of knowing whether they are worth while.

Mr. De Koven contends that every criticism should be signed, on the ground that it is, after all, only the expression of a single individual, valuable or the reverse. Here, we have the old bone of contention, on which much has been written and printed, as to whether signed articles, which are common in France but uncommon here, dealing with matters of art, are preferable to unsigned ones.

The majority of experienced editors and publishers are against the signed article, for business and other reasons, except where the writer is a man of acknowledged superiority in his particular calling. The main argument of these editors and publishers is that a paper as a whole, being superior to the work of any individual, unless that individual have special prominence, is apt to advertise the individual and give him a value and standing through its circulation which he does not possess on his own merits, and thus very often a standing for him is created which is not deserved, though sometimes useful to a competitor, who may woo him away by the offer of a larger salary.

On the whole, it may be said that, with rare exceptions, impersonal journalism is becoming more and more the rule in this country, and the question arises whether the rule should be deviated from in the case of musical or dramatic criticism. With most of our daily papers, of course, the accredited musical or dramatic editors are well known, and consequently any article on an important event is generally ascribed to the regular critic of the paper, even when it has not been written by him, which has sometimes led to amusing mistakes.

Mr. De Koven does not like the feuilletonist. He believes that criticism should be wholly serious. Here, again, many would take exception, on the ground that some of the most charming criticisms—those that hit the mark in a considerate and kindly way—have been written by feuilletonists, a style which we know has its origin in the French papers, where the feuilleton is an established feature, very popular because it permits of an intimacy

between the writer and his readers which the more serious style of ordinary criticism debars.

Very often the feuilleton, being less hampered by form and custom, can convey a better meaning to readers than a critic does with his carefully written and elaborate criticism, however just and sound it may be.

When, however, Mr. De Koven takes the stand that criticism should be constructive, rather than destructive, all men who write for the press and who are broad and have learned something by years of experience, will rise up and heartily commend and endorse him. The man who goes to a performance or who takes up a book or anything which belongs to the world of Literature, Art, Music or the Drama, without endeavoring first to find what there is good in it, is not a true critic. Just as the man with a very exalted standard of his own in his mind, who practically condemns everything because it does not rise to his standard, is a poor critic, is apt to bar the way to progress, for he will naturally condemn much that has merit, and so he will act as a discouraging force when he should consider it his highest privilege to be helpful wherever there is the least sign of talent and ability.

Criticism can be constructive even where it finds fault, for it can at the same time it finds fault suggest, and so be of value to composer, to playwright, to musician or actor. No man will be offended, even if he does not agree with the critic, if the critic states his reason for his faultfinding, and suggests where an improvement can be made.

The criticism which is, however, the most to be decried, is that which sacrifices everything to brilliancy of style and flippancy. We have had, especially in the past, many bright writers who, to turn a paragraph or get rid of a carefully concocted sarcasm, would sacrifice the truth at any time.

Mr. De Koven's article is well written and timely. It shows him to be a man of broad sympathies and large intelligence. Perhaps some of his references in his article will not be greatly relished by certain of his brother critics—though that perhaps will not worry Mr. De Koven.

*John C. Freund*

When Colonel Johnston had counted the last green-back in the till of Carnegie Hall's box-office Saturday afternoon, his face bore a smile of satisfaction. Mme. Chaminade had drawn well, and, as a popular song puts it, "The Box-Office Told the Story," for it contained over \$6,000. Nearly 2,000 persons were turned away from the door, as standing room was sold for \$1.50. If this record is to be taken as an augury of the patronage of music during the present season, concert givers have reason to feel satisfied.

## Metropolitan's Silver Anniversary

[From the New York *World*.]

The Metropolitan's silver anniversary is an event of interest to all music-lovers. New York, to be sure, knew opera long before the day of the Metropolitan. The city where Manuel Garcia sang and Malibran married, which listened to Nilsson and Patti and thronged Castle Garden and the Academy in turn, is rich in operatic memories.

But not until the Metropolitan was built were the full possibilities of opera realized for this country. It has been our combined Bayreuth and La Scala, the joint temple of Wagner and Verdi. Nowhere else in the world have the operas of the German, French and Italian schools had a more adequate presentation. Of no other opera-house in any of the world's capitals can it be said that it has been a greater educational force in the development of popular appreciation of the great music dramas.

May the Metropolitan endure to celebrate its golden anniversary under equally happy auspices at a time when its rival house is fresh from the honors of a silver jubilee!

It is said that for several years the late Pablo de Sarasate's annual income in Europe amounted to \$50,000.

## PERSONALITIES



## A LEHMANN WALKING PARTY

The above illustration represents Lilli Lehmann, the eminent German soprano (on the left) walking in the Grunewald near Berlin with her sister, Marie Lehmann, and an American pupil, Miss Kurt, who begins a three years' engagement at the Berlin Royal Opera this Fall. Lilli Lehmann accepts very few pupils; most of the applicants for the benefit of her instruction she turns over to her sister Marie or one of her other assistants. The snapshot here reproduced was taken by Lissant Beardmore, the Toronto tenor, who spent the Summer coaching with Mme. Lehmann.

**Nilsson**—Christine Nilsson, the Swedish soprano, celebrated her sixty-fifth birthday a few weeks ago at the cottage in Sweden from which she started out on her career. She made her debut as Violetta in 1864 at the Théâtre Lyrique in Paris.

**Ranzenberg**—Mary Ranzenberg, one of the new contraltos engaged for the Metropolitan, who arrived in New York a fortnight ago, comes from Vienna, where she has sung at the Court Opera. She has studied with Mme. Orgeni in Dresden and Jean de Reszke in Paris.

**Struani**—Giuseppe Struani, who arrived last week to assume his duties as resident musical director of the Philadelphia Opera House, is a native of Bologna, Italy, and a graduate of the conservatory of that city.

**Toscanini**—Arturo Toscanini, the new principal Italian conductor at the Metropolitan, was born at Parma forty-one years ago and studied the cello and composition at the Parma Conservatory. He began his career as first cellist for the opera season at the Don Pedro II Theater in Rio de Janeiro.

**Fryer**—Nathan Fryer, the new American pianist, is planning a Summer visit next year with Leschetizky, with whom he studied six years. While abroad he will play in London, Manchester, Birmingham and several of the larger German cities.

**Sembrich**—As a result of her long walking tours in the Tyrol during the Summer, Marcella Sembrich was ten pounds thinner when she returned to America last week than when she left in the Spring. She will make her reappearance at the Metropolitan during the opening week of the season in either "La Traviata" or "La Bohème." Her annual Fall recital at Carnegie Hall will be given on November 10. She will go back to Europe at the end of February to sing for two months at the Imperial Opera in St. Petersburg and later in Moscow, Warsaw, Vienna and Berlin.

**Garden**—Mary Garden spent the Monday before she left Paris trying on twenty-one new costumes, which lasted from nine in the morning until eight in the evening. "I am tired of these underdressed Salomés," declared this singing actress the other day, speaking of her coming appearance in the Strauss opera. "When I come on the stage I shall be wrapped in a long orange crêpe de Chine cloak, marvelously embroidered with peacocks, snakes and lotus blossoms. It is almost indescribable, so bewildering, so beautiful is it. The dress itself covers me completely from the armpits to below the knees after removal of the veils. In the dance I wear a garment of flesh tinted chiffon edged around the bottom with delicate gold tracery."



## ECHOES OF MUSIC ABROAD

LAST Saturday afternoon, at the first of his two London recitals at Bechstein Hall, Rudolph Ganz once more displayed his skill in arranging well-balanced programs. This was the list:

Chopin, Ballade in G minor, Nocturne in G major, fifteen preludes, Scherzo in C sharp minor; Schumann, Sonata in F sharp minor, opus 11; Liszt, "Seconde année de pèlerinage: Italie" — "Sposalizio," "Il penseroso," "Canzonetta di Salvatore Rosa," "Sonnetti di Petrarca," I, II, and III, "Après une lecture du Dante."

On Thursday of this week he repeated a program he made familiar in this country last season. Beethoven's "Appassionata" Sonata, followed by Brahms's Capriccio in B minor, Intermezzo in E flat minor and Rhapsody in E flat major, left the rest of the afternoon free for Alkan's "Le Chemin de fer," "Nuit d'été," "Nuit d'hiver," "Le tambour bat aux champs"; Ravel's "Oiseaux tristes" and "Barque sur l'océan"; Debussy's "L'isle joyeuse"; Dohnanyi's Rhapsodies in F sharp minor and C major; Liszt's "Liebestraum"; Liszt-Busoni's "Mephisto" Waltz.

Before going to London Mr. Ganz, who, by-the-way, professes absolute ignorance of the intention credited to him of undertaking to make an opera of "Monna Vanna," rivaling Henri Février, gave a concert in Berlin, which antedated his appearance at Anton van Róoy's song recital there. At his own concert in Beethoven Saal he conformed to the custom prevalent among the foremost pianists in Germany of engaging an orchestra and offering a program of three concertos. With the admirable Philharmonic Orchestra under Dr. Ernst Kunwald's direction, he played the Grieg Concerto, the Brahms Concerto in D minor and Liszt's Concerto in A major, which is no less brilliant, though less popular, than the same composer's E flat concerto.

THE topic of the hour just now in musical Paris is the production of "Le Crépuscule des Dieux," as the French call Wagner's "Götterdämmerung," at the Opéra. The first performance took place before an invited audience on Tuesday of last week, and on Friday the general public was given an opportunity to pass judgment.

Given, as it was, in its entirety, à la Bayreuth, the work lasted from a quarter past six until after midnight, with a dinner intermission of one hour after the first act, which was over at eight o'clock. After the first three performances it will be given with the cuts customary in other cities.

The first production at the Opéra of this, the last of the "Ring" music dramas—eleven performances of it were given at one of the theaters six years ago last Spring, with Charles Dalmorès as Siegfried and Félicia Litvinne as Brünnhilde—has aroused little general enthusiasm thus far. The only member of the cast entirely equal to his task seems to be M. Delmas, who sings Hagen, though Louise Grandjean as Brünnhilde, for which she "coached" in Bayreuth during the Summer, has also found favor in many eyes and ears. Ernest van Dyck, according to reports, gave little pleasure as Siegfried. Director Alfred Messager, who has personally conducted the first performances, has been loudly acclaimed for his valiant labors against what is, on the whole, an inadequate vocal ensemble.

Giacomo Puccini took time from correcting the proofs of "The Girl of the Golden West" to spend a week in Paris recently, when Director Carré arranged a Puccini week in his honor at the Opéra Comique, presenting "Tosca," with Mlle. Chenal in the title part, and "Madama Butterfly" and "La Bohème," with Marguerite Carré in the leading rôles. Camille Erlanger's "Aphrodite" has just had its eightieth performance at this institution since its première there two years ago, when Mary Garden

created the name part. Miss Garden's successor as Aphrodite is Mlle. Chenal.

Never before has the Opéra Comique faced so extensive a list of novelties as has been arranged as a field for choice for this season. It remains to be seen how many will be given; at present Director Carré says the new features of the répertoire will be taken "from among" the following:

Novelties: "Solange," by Salvayre; "Sanga," by Isidore de Lara, replacing the

Chief among the revivals will be Mozart's "Magic Flute," with Marguerite Carré as Pamina, Mme. Korsoff as the Queen of the Night, Lucien Fugère as Papageno and M. Clément as Tamino. Gabriel Fauré has agreed to direct the performances.

The new chef d'orchestre is an Italian, Gino Marinuzzi, a close friend of Puccini. Another bit of news concerning the Opéra Comique is the plan to make a six weeks' tour of Russia with the company next Spring, featuring Mme. Carré as the star.

As an indication of the constantly increasing prosperity of the institution since the beginning of the Carré régime, *Figaro* points out that, whereas the subscriptions for the season 1897-8 did not exceed \$8,400,

Paris. Mrs. Laurie will make her début a few days before in Paris, where she has been somewhat conspicuous in social circles since last Winter.

ACCORDING to George Bernard Shaw, the scintillating Irish satirist's "Arms and the Man" will make a stronger appeal as a comic opera, into which it is now being transformed by Oscar Straus, composer of "A Waltz Dream," than in its original form. As "Der tapfere Soldat" it will have its first performance early in December at the Theater des Westens, Berlin, where "A Waltz Dream" has been running for over a year.

Mr. Shaw has been chatting with a representative of the London *Daily Mail* in this fashion: "When 'Arms and the Man' was produced in 1894 the critics said that it was mere opéra bouffe. They will now have an opportunity of learning what a real opéra bouffe on the same subject is like. The libretto which Herr Jacobsohn, of Vienna, has written for Oscar Straus, and which I have had the privilege of reading in manuscript, will please them much better than my comedy. It is very funny, and it can be appreciated without the slightest intellectual effort.

"To make the matter clear, however, I must tell you I have refused to allow my play to be used as the book of this comic opera. Every borrowed line has been struck out, and not a name has been retained. But I cannot with any sort of good humor object to a parody of my play, even if it were clear that I had the power to give effect to such an objection. The operetta bears the same relation to 'Arms and the Man' as 'The Vicar of Wakefield' does to Wills's 'Olivia' or Gilbert's 'Rosencrantz and Guildenstern' to 'Hamlet.' That is all."

BESSIE ABBOTT has been singled out by Raoul Gunsbourg, director of the Monte Carlo Opéra, to create the principal female rôle in "Le vieil aigle," the opera for which he provided the musical skeleton and his chef d'orchestre, the orchestration. The première is to take place in February, and, as the work is not long enough to fill out an evening, another novelty will be presented in conjunction with it. This is "Nariste," described as a Japanese *Marguerite* story, and composed by Bénédict, one time organist of St. Sulpice, in Paris. In this, too, Miss Abbott will have the center of the stage.

In addition to these two parts she will sing *Mimi* and other rôles in her repertoire during a two months' engagement at Monte Carlo, which will be preceded by a special engagement to appear as *Lakmé* and *Filina* in "Mignon" in Lisbon.

WITH his new version of the "Tristan and Isolde" legend, Claude Debussy is not the only one of the moderns to lay violent hands upon subjects already treated musically by composers of fame. Here is Camille Erlanger, impressed by the possibilities of a *Don Juan* as seen through the musical glasses of a modern tone-builder, writing a new opera on the subject made famous by Mozart and da Ponte, and assuming the responsibility for the libretto, as well.

Then the reason for the perplexingly slow development of Gustave Charpentier's long-promised "Julien" is at last made apparent by the announcement that the composer of "Louise" is enthusiastically working on a new musical garb for "Orpheus and Eurydice," by way of contrasting the prevalent styles of the eighteenth century, when Gluck lived, and the early twentieth.

WAGNER, it is not surprising to hear, is the most played and sung composer in the German music world. The statistics for the last opera year in the Fatherland show that there were in all 1,700 performances of his works, while of the Verdi operas there were 700, of Lortzing's operettas the same number, with Mozart and Bizet each represented by 500. Against these figures it is interesting to

[Continued on next page]



"SIEGFRIED" IN THE OPEN AIR AT CAUTERET

A unique performance of Wagner's "Siegfried" was given a few weeks ago at a natural theater at Cauteret in the south of France. The imposing scenery of the Pyrenees formed a striking background. With the exception of Max Stolzenberg, who was imported from Vienna to impersonate Siegfried, the singers were French artists. Lina Pacary, first dramatic soprano of the Théâtre de la Monnaie, Brussels, took the place of Félicia Litvinne, originally engaged for Brünnhilde. The scene here illustrated represents Herr Stolzenberg as Siegfried and Mme. Pacary as Brünnhilde.

same composer's "Nail," which Calvé was to have created; "Myrtill," by Ernest Garnier; "Chiquito," by Jean Nougues, based on Pierre Loti's scenes of Basque life; "Léone," by Samuel Rousseau; "Pierre le Véridique," by Xavier Leroux; "On ne badine pas avec l'amour," by Gabriel Pierné; "Macbeth," by Ernest Bloch; "Le cœur du moulin," by Deodat de Séverac; "Un matin de Floréal," by Marcel Rousseau; "Ping-Sin," by Maréchal; "Le Puits," by Marsick; "Deniset," by Fijian; "L'heure espagnole," by Ravel; "Messaouda," by Ratez. The last six of these are in one act.

the amounts received from subscribers for last season totaled \$80,000, which, it is expected, will be surpassed this year.

LILLIAN BLAUVELT, who has gone to England for the music year, will make her reappearance in London, after an interval of three years, on November 18. After that she will be heard at other London concerts and private musicales and en tour in the Provinces. At her first London concert she will have as associate Marian Gilhooly-Laurie, a daughter of Judge Patrick Gilhooly, of New Jersey, and a pupil latterly of Harold Bauer, in

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**I**NMATES of Brixton Prison, England, have been favored with special music at their Sunday services of late. Following the example set by the Brixton Oratorio Society, Clara Butt and Kennerley Rumford visited the chapel during the afternoon service a fortnight ago and sang for the large congregation of prisoners—there were between 600 and 700 of them. Mme. Butt chose Cowen's "The Promise of Life" and Liddle's "Abide with Me"; Mr. Rumford, two Gounod songs, "Naxos" and "There is a green hill far away." As a duet they sang Goring Thomas's "Night Hymn at Sea."

**O**BLIGING Adelina Patti "has kindly consented to sing" at Father Vaughan's Charity Concert in Aid of Poor Children, at London's Albert Hall, next Wednesday. The Baroness evidently agrees that "parting is such sweet sorrow," with the accent on "sweet."

**I**N this Fall's revival of Puccini's "La Bohème" at the Berlin Royal Opera, with Geraldine Farrar as *Mimi*, the *Rudolph* was Francis MacLennan, the *Musette*, Florence Easton-MacLennan. Margel Gluck, the new Buffalo violinist, prepared for a public career by Sevcik, has been pleasing the Tetrastini audiences on the Italian soprano's tour of the English provinces and Scotland. Marcel Journet, the bass-voiced Frenchman, late of the Metropolitan forces, has just begun his three years' engagement at the Paris Opéra. Heinrich Knote, the Munich tenor, and Leo Slezak, the Vienna tenor, are both studying industriously with Jean de Reszke in Paris, whom Selma Kurz, the Vienna coloratura soprano, likewise will "consult" for a few months before she comes over to the Metropolitan next year. The two tenors are taking daily lessons with the celebrated Pole. J. L. H.

**Gadski's Tour Opens in Massachusetts**  
NORTHAMPTON, MASS., Oct. 26.—Mme. Gadski had a great reception here last week at her opening concert, and she merited it for the beauty of her interpretations of songs by Schubert and Franz. She also sang two songs composed by Frank La Forge, her accompanist.

## AMERICAN GIRL WHO HAS MADE A HIT IN A NEW LIGHT OPERA



**GERTRUDE DARRELL**  
Pupil of Sbriglia and Jean de Reszke,  
Who Has Come into Prominence  
as a Light Opera Star

It was through R. E. Johnston's clearing house of musical celebrities that Gertrude Darrell passed on her way to instantaneous first-night success in a small part in "Mlle. Mischief" this Fall. Mr. Johnston is a veteran in the musical business, and when Miss Darrell presented herself at his office late last Spring with her Paris credentials, he knew just what to do. Almost before she realized what had happened she was introduced to the Shuberts, cast for a small

part in their new operetta, and busy with rehearsals.

The morning after her debut one of the large dailies came out with the headline, "Miss Darrell becomes a star the first night!" And this from a small, one-song, few-words part! Now she is soon to be starred in reality in a new operetta that is being prepared for her.

Miss Darrell is an American girl, who, besides showing great natural talent, has had a thorough preliminary training in voice and acting in Paris, where she has studied for the past three years under Sbriglia and Jean de Reszke. Her voice is a dramatic, lyric soprano, in which her New York critics have found a warm mezzo quality. It is a voice that belongs to the Italian school, in whose music she particularly delights, and her repertoire contains over sixteen French and Italian operas.

Miss Darrell is ambitious, not only to do work, but to do good work, and she has returned from her Paris residence as unspoiled as a school girl. Her debut was made without stage fright, "Because," she said, "I thought the public, not knowing me, would expect little and pay no particular attention." This embarrassing matter off her mind, she simply went onto the stage and sang, receiving seven encores, and winding up with an ovation! It was certainly a most auspicious omen for the opening of a debutante's career.

### Reviving Rejected Works of Masters

"Will the rejected works of the dead great masters never be allowed to remain in the oblivion to which they themselves consigned them, for reasons that were satisfactory to themselves and for whose validity the very fact that they were great masters is a sufficient guarantee?" asks the current *New Music Review* editorially. "Brahms has suffered in this way already, and is apparently likely to receive further injury. Now, Brahms was most fastidious in the pains he took that work with which he was dissatisfied should not attain publicity. Before his death he carefully destroyed every scrap of such work that he could lay his hands on. Unfortunately, there were a few that he could not lay his hands on. They have not been left in peace. It may be assumed that the choral preludes for organ that were published after his death were ready for publication,

and intended for it by him. But the unfortunate little movement of a sonata for piano and violin recently given to the public was certainly never meant for such a fate, and was, indeed, little more than a *jeu d'esprit* of his youthful days.

"Now comes the news of a Mass that Brahms had rejected and thought he had destroyed, but of which a copy has untowardly been preserved, and which it is suggested should be published. It appears that Julius Otto Grimm, the friend whose correspondence with Brahms has recently appeared in print, took not one but two copies of this work, and that they are now in possession of his daughter, who is a music teacher in Münster. To the voice of the tempter, in the shape of a suggestion that the Deutsche Brahms-Gesellschaft might be interested in publishing the mass, Fräulein Grimm has replied that as Brahms did not wish its publication, she had no intention of allowing it. And in that she shows more piety toward the dead master than the German society that has taken his name—in vain."

### ZELIE DE LUSSAN HERE

**Tells Reporter She Has Sung "Carmen"**  
798 Times

Mme. Zélie de Lussan, the operatic song bird who has heard the call of the vaudeville stage, arrived in New York on October 23 from Liverpool on the *Baltic*. She opened her vaudeville season in Pittsburgh Monday, and after finishing her engagements will return to opera.

On the way up the bay Mme. de Lussan talked entertainingly of her career on the operatic stage. She declared that she had sung *Carmen* 798 times, and proposes to make the record 1,000 before she dies. Incidentally she has made love to forty-nine *Don José's*, of whom Jean de Reszke was one ten years ago when he first sang that rôle. Mme. de Lussan just closed a Summer engagement at Covent Garden, London.

The Milan Conservatory will this year celebrate the hundredth anniversary of its existence by a musical congress to be in charge of a committee headed by Boito, Cilea, Puccini and Giordano. A prize of \$4,000 has been offered for the best musical composition submitted to the committee.

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## DESTINN TO STAR IN NEW PUCCINI OPERA

German Prima Donna Selected for Title  
Rôle in "The Girl of the Golden  
West"

PARIS, Oct. 26.—If Emmy Destinn is having her troubles with Geraldine Farrar in Berlin over who shall sing "Madama Butterfly" at the Royal Opera, she will have more than an adequate revenge, for Giacomo Puccini, the composer of the opera, said to-day that he had chosen her for the title rôle of "The Girl of the Golden West." He also declared that the work would be produced at the Metropolitan Opera House, New York, in the Fall of 1909. Toscanini will conduct, Caruso will sing the part of the road agent, and probably Scotti will be the Sheriff.

The first act of the opera has been completed, and Puccini feels that it is his finest work. It will be in three acts. The librettists are Civini and Zangarini. Puccini has spent considerable time this Summer in studying Indian music, and some of this will be incorporated in the score, but the greatest joy of the composer is not over the music, but the introduction of horses in the last act on the plains of the Wild West.

Puccini is in Paris to hear the revival of "La Tosca" at the Opéra Comique, in which Chénal sings *Tosca*, Salignac *Cavardossi* and Périer *Scarpia*.

## CAVALIERI TO SING IN MEXICO

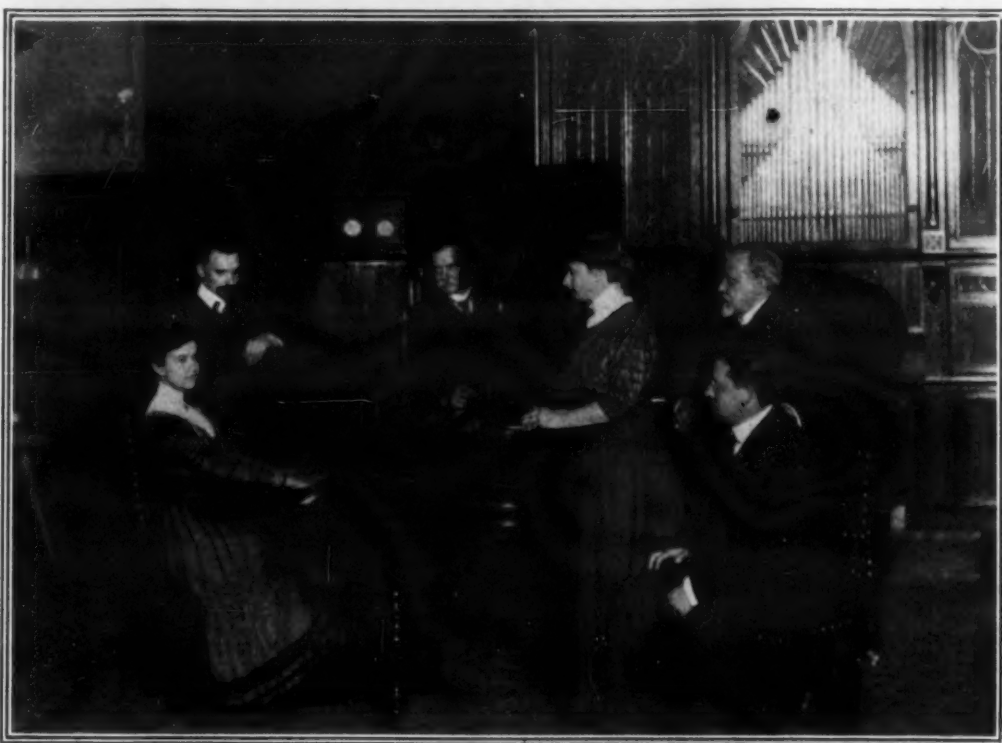
Italian Soprano Says There Are No  
Rôles for Her in New York This Year

In an interview at the Hotel Savoy a few days ago Lina Cavalieri, the Italian beauty and singer, who was at the Metropolitan during the last two seasons of the Conried régime, told Charles Henry Meltzer, of the New York *American*, that she will sing in opera only in the City of Mexico during her present sojourn on this side of the Atlantic.

"I may sing next season, but not this, in New York," she added. "There are no rôles for me here. Conried had entreated me to study the part of *Carmen*. I did so. But no one asked me to sing it."

"Do I like the part? Indeed, I do, and I am sure I could do justice to it. But they have engaged Maria Gay for *Carmen*. And they won't let me sing *Tosca* here, because it is the exclusive property of

## PERPETUATING MME. SAMAROFF'S INTERPRETATIONS



OLGA SAMAROFF PLAYING FOR THE WELTE-MIGNON

Olga Samaroff, the American pianist who is spending the Winter in Europe, appearing with the more important orchestras and in recital in the leading cities, was selected by the Welte Artistic Player Piano Company to make records for the Welte-Mignon, the product of that concern. This instrument reproduces exactly the interpretation made by an artist. The accompanying illustration shows Mme. Samaroff seated at the piano. Behind her is Carl Bockisch, and standing in the center, behind the piano, is M. Welte. Mrs. Edwin Welte is in the foreground, and the gentleman standing on the extreme right is Bertold Welte. Edwin Welte is seated on the right.

Mme. Eames. As for *Thais*, which I was to have interpreted, Oscar Hammerstein has secured all rights in the opera. So there is nothing in particular for me to do here." In reporting the interview Mr. Meltzer deliberately omitted what Mme. Cavalieri had to say about Maria Gay's *Carmen*.

Clothilde Kleeberg-Samuel, who was Clara Schumann's last pupil, teaches in Paris. She occasionally appears in recital there and in other Continental cities.

"Fausta," a new opera by a young composer named Bianchi, had its first performance at Rimini, Italy, a few days ago. It was a failure.

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## "SIGNORA CARUSO" WILL RETURN TO OPERA STAGE

The Schirmers Commission Manhattan  
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English Opera

MILAN, Oct. 12.—"Ada Giachetti is returning to the stage," announce the Italian newspapers, and this means that the woman who in England and in the United States was considered to be Signora Caruso will resume the profession she left in order to please the great tenor. The fact is, Ada Giachetti ranked among the foremost prima donnas of Italy. She is a sister of Gina Giachetti, the dramatic soprano, well known to Covent Garden audiences, and she married a Signor Botti, of Florence.

Mr. Schirmer, of the publishing firm of that name in New York, has been in Milan acquiring the copyright of several compositions by Attilio Parelli, one of the assistant conductors at the Manhattan. Those wishing new and really effective songs to add to their concert or drawing-room repertoire, would like "Echo," words by Christina Rossetti; Shelley's "Indian Serenade," "Matinata," "Addio" and "Chanson de Paques," by Stuart Merrill. Mr. Schirmer is going to give the composer an American libretto to set to music, the opera to be sung in the original English text.

Mme. Bressler-Gianoli, or Gianoli-Bressler, as she should be called, has been singing *Carmen* here at the Dal Verme. The critics are unanimous in declaring her a most finished artiste. This is not her first appearance before a Milan audience, she having made her début some years ago at La Scala in "Samson et Dalila." She is a pupil of the Milan Conservatoire.

Strauss's "Elektra" is to be produced during the season at La Scala. Three theaters, the Regio di Turin, the Costanzi of Rome and La Scala competed for the first production in Italy, the last-named securing it by paying \$4,000 to the composer for it.

A. M. E.

Michael Balling, who shared with Dr. Karl Muck and Siegfried Wagner the duties of conducting at the Bayreuth Festival this year, and will be connected with the Costanzi in Rome this season, is a brother-in-law of Siegfried Wagner.

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## When the Artistic Temperament Is a Stumbling-Block to the Prima Donna

That an exaggerated sense of personal dignity and importance is frequently a stumbling-block to opera stars and in many cases accounts for their finding themselves without an engagement when they can ill-afford to forego an income, is demonstrated with pointed effect by a few illustrations quoted in a recent issue of the New York Sun. People familiar with the New York opera field will have no difficulty in identifying the subjects.

The first instance describes a tall lady with a fine figure and a contralto voice as being in want of a job, to use a colloquial expression. In all probability she will get one, for she has got jobs before, and there is demand for talent of her kind. But she will not be able to get just the job she wants, for that is found only in this country.

In this respect she is like the rest of the operatic songsters. She would rather be in one of the American companies than any other. But there is no place for her in the one she was attached to because of a slight disagreement between her and her manager. It was slight on her side, but it has served to keep her this year in Europe.

It happened that this singer had been for three weeks out of the cast, and trying as this experience is even with the accompaniment of the salary she had enjoyed the opportunity for rest. It also happened that another contralto was taken ill one evening.

The second contralto should have sung one of the rôles in the repertoire of the lady who was to appear at a matinée after her three weeks of rest. So the manager, in view of the fact that both parts were small and made no great strain on the

powers of the singer, decided to ask her to undertake the two, singing both afternoon and evening. One of these rôles was Lola in "Cavalleria Rusticana," which, as anybody familiar with the opera knows, does not last more than ten minutes and the singer has only one short aria to sing.

The impresario, who was having troubles of his own at that time, telephoned to the lady to ask her to do him this special favor. It is always difficult to telephone to a prima donna at a hotel. Dignity demands that she refuse to go to the telephone.

This manager first got an answer from the waiter who was laying the cloth for the lady's lunch. Then he brought the singer's maid and she in turn called the singer's husband. By the time he had speech with the singer herself the manager had talked with three other persons. But he put his question politely.

"Do you take me for a chorus girl?" asked the contralto in reply. Then she put up the receiver with a bang.

The impresario tightened his teeth on his cigar and said nothing. It was late in the season before the time for renewing the contracts came. It was not too late, however, for the manager to remember what had happened.

That is the reason why the lady is cooling her classic heels in Paris and waiting for something to turn up.

"I'm a prima donna, and I don't propose to sing any but very first rôles," answered the soprano with an accent rich in twangs and burrs to a request from her manager. "I either do that or nothing. I'm not going to wait around until I'm old and then have a chance."

Then she read off the list of parts she had in her contract and suggested that there might be something doing if she did

not get her rights, and there was an intimation of P. D. Q. in her sharp little voice. Her refusal was in reference to some parts that were perhaps not the most important, but were attractive and well within her powers. She insisted on compliance with the terms of her contract.

It came after a while. She got the important parts which alone seemed suited to her dignity and position. But this did not happen until after she had called in the lawyers, and the suit had been followed by months of idleness.

She sang the kind of parts her contract called for a few weeks, with the result that she will never find herself again in the company at the opera house. With a little less pretension in the matter of her own position she might have been there still drawing a salary of \$5,000 a month for six months of the year, which even in this land of high salaries is not to be sneezed at. She is at present enrolled in the number of the operatic daughters of rest and has only her exaggerated sense of her own importance to thank for getting her there.

"I will be happy to sing for your company," said the mature prima donna who had been singing for some years in other places, "but I want you to put one clause into my contract. I want all my talking-machine records to cost just a little bit more than any other singer's. I don't care how much it is. It may be only a few cents. I want that done only that they may say mine cost more than anybody else's."

The manager refused to do anything of the kind. He knew that this particular singer did not receive any more salary than the others, and in fact got considerably less than some of them. So the manager could see no good reason for upsetting his rule just to humor this soprano.

The lady therefore refused to sing. In the succeeding two years she began to lose her voice with such rapidity that there wasn't enough left even to be heard in a

talking machine. Now there is no possibility of her ever getting back the royalties that she might have been earning all this time.

It was in this case just as in the others, the inability of the artistic temperament to see what is good for it that caused the trouble.

### OPERAS FOR NEW THEATER

#### Director Ames Hopes Soon to Give Out Plans for the Playhouse

Winthrop Ames, Director of the New Theater now in process of construction on Central Park West, was questioned this week with reference to the plan to produce opera in the New Theater.

"Though no definite arrangements have yet been made," said Mr. Ames, "we are working on the plan and hope in a few weeks to issue a definite statement about the system to be used in regard to opera in the New Theater."

#### Miss Olson in Recital

Boston, Oct. 26.—Myra Winslow, pianist of the Tolmanina Trio, was one of the assisting artists at a piano recital given by Agnes Olson in Waltham, Mass., last week. Miss Winslow and Miss Olson played the Chopin Rondo for two pianos. Miss Olson was also assisted by Mrs. Dow, violinist, and Miss Burke, contralto. This was one of Miss Olson's first recitals, and she made a most favorable impression, both in her solo and duet numbers, and Miss Winslow was, as always, well received.

D. L. L.

Wagner's "The Mastersingers" in English was given in Liverpool recently by the Moody Manners Company. It was first given in English eleven years ago by the Carl Rosa company, with Alice Esty, Kirkby Lunn, Homer Lind and William Ludwig in the cast.

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## WASHINGTON HEARS POHLIG'S ORCHESTRA

Ethel Tozier Gives Recital and Helen Hyatt Makes Début at Von Unschuld School

WASHINGTON, Oct. 28.—The first concert of the Philadelphia Orchestra took place yesterday afternoon at the New National Theater. From the very first Carl Pohlig, the conductor, showed that he had lost none of the favor that the Washington public had accorded him last season. The soloist on this occasion was Louise Homer, the well-known contralto, who was thoroughly appreciated in her two numbers.

Ethel Tozier, pianist, gave the first of her informal pupils' recitals at her home on Eighteenth street last week. She was assisted by Mrs. W. A. Gibbs and Marion McFall.

A recital was given Friday last by Helen Hyatt, of the faculty of the Von Unschuld University of Music, in the parlors of the university. Miss Hyatt is a recent acquisition to the vocal department of this institution and this occasion constituted her introduction to the Washington public. She was assisted by Catherine McNeal at the piano, a graduate of the Von Unschuld University, as well as an assistant there in the piano department.

Word has been received from John B. Bovello, leader of the Greater Washington Band, that he will sail on October 30 on the *King Albert*, from Italy, returning to America about the middle of November.

Mrs. W. Sinclair Bowen, pianist of the Euterpe Club, has returned from a visit to her home in England. This trio, including Myra Chittenden, violinist, and Ethel Lee, cellist, have begun rehearsals for the Winter work.

The local orchestra, which worked so well last year with the Washington Choral Society, has again reorganized and started rehearsals under the direction of Heinrich Hammer.

W. H.

### Music in Atlantic City

ATLANTIC CITY, N. J., Oct. 26.—The last concert of the Summer season was given on the steel pier Sunday evening by the Washington Orchestra. The soloists were Vesta Williams Potts, contralto, Joseph McGlynn, tenor, and Henry A. Gruhler, pianist. The program was well received. A Hungarian orchestra under the direction of Sig. Jovine, of New York, will give daily concerts during the Winter. The usual New York and Philadelphia soloists will be brought down for the week-end festivals.

An organ and lecture-recital was given to-day in the First Presbyterian Church by the Rev. Herbert Gessner as lecturer and Theodore Saul as organist. The program was well rendered, and attracted a large audience.

L. J. K. F.

### Dr. Wüllner Sails on Tuesday

Dr. Ludwig Wüllner, the German song interpreter, and his accompanist, Coenraad von Bos, will sail from Bremen next Tuesday for their first American tour, which will open in New York on November 14. Following six recitals in Copenhagen, they have recently filled dates in Stockholm, Christiania, Bergen, Helsingfors, Upsala and St. Petersburg. There are very few vacant dates left for these artists before the end of March, and their manager, M. H. Hanson, has had many requests for bookings after that time.

## Pianist Who Returns to America This Season Goes Hunting on Baron's Estate



GERMAINE SCHNITZER ON HUNTING EXPEDITION

Germaine Schnitzer, the brilliant young Viennese pianist, who is favorably known as the result of a previous visit to America, and who is scheduled to make another tour of this country during the new year, is shown in the accompanying illustration on a hunting trip, on the estate of Baron von Döblhof, near Vienna, where she has been

enjoying out-of-door life. Among the important engagements that await Miss Schnitzer's arrival here, are appearances with the Russian Symphony Orchestra, the New York Philharmonic Orchestra, the Pittsburgh and Boston Symphony Orchestras. Her tour begins the first week in January and extends to the 10th of May.

### Adamowski Trio's Tour

BOSTON, Oct. 26.—The Adamowski Trio, under the management of W. S. Bigelow, Jr., of this city, is to have a busy season, and the bookings from now until December indicate generally a sample of what may be expected during the entire year. The dates follow: October 25, Lowell; October 26, Lexington; November 5, Greenfield; 9, Brockton; 10, Portland; 11, Bangor; 16, Springfield; 17, Hartford; 18, Concord, Mass.; 20, Utica; 21, Brooklyn; 23, New Brighton, L. I.; 24, Flushing, L. I.; 25, Jamaica, L. I.; 27, Garden City, L. I.; 30, Providence; and December 7, Providence. The trio will also give two concerts in Steinert Hall during the season.

D. L. L.

Bertram Schwahn, the bass-baritone, sang at three concerts recently at the Rochester Exposition, meeting with marked success.

## 4,000 HEAR GOERLITZ'S OPERA STARS IN DENVER

So Many Turned Away from Theater That a Supplementary Church Concert Was Given

DENVER, COL., Oct. 24.—The concert given Wednesday evening at the Auditorium by the four Metropolitan Grand Opera singers, Rappold, Jacoby, Martin and Campanari, aside from being a pronounced success and a fitting opening for the local music season, revealed a wholly unsuspected demand among Denverites for the larger forms of musical productions.

An audience of 4,000 people taxed the capacity of the theater section of the new Auditorium. So many were turned away from the doors that an extra concert was immediately planned and given on the following evening at Trinity M. E. Church.

The program opened with the quartet from "Rigoletto," which was followed by "Largo ad factotum," from "Barbier de Seville," "Chanson Provençale," "Ridi Pagliacci," and "Habanera" from "Carmen," sung respectively by Sig. Campanari, Mme. Rappold, Sig. Martin and Mme. Jacoby. The final trio from "Faust" concluded the first part of the program. For the second part, the last act of "Il Trovatore" was given.

W. S.

### MUSIC IN COLORADO SPRINGS

College Glee Club and Other Concerts Mark Season's Opening

COLORADO SPRINGS, COL., Oct. 24.—The first concert this season under the auspices of the Colorado College Glee Club was given at Perkins Fine Arts Hall last Saturday evening. The artists were Forrest Dabney Carr, basso cantante; Florence Gertrude Smith, soprano; Earl J. Pfouts, violinist; and Edwin M. Shonert, pianist.

Mrs. Kingsley Ballou, contralto, was the soloist at Bertram T. Wheatley's third organ recital, which was given last Tuesday evening at St. Stephens's Episcopal Church.

An interesting recital, which marked the opening of a busy season, was given by Mrs. Frederick A. Faust, a leading pianist and teacher, at her studio last Saturday.

Dr. Charles G. Woolsey, a prominent vocal teacher and director of the First Baptist Church Choir, will again have charge of the Colorado Springs Musical Club Chorus this season.

W. S.

### Mr. and Mrs. Kriens Open Studio

Among the well-known teachers and players who have returned to the city for the Winter's teaching and playing are Mme. Eleanor Foster-Kriens and Christian Kriens, the pianist and violinist. Mr. Kriens, besides his teaching, does much playing, especially with his string quartet. The quartet will play in the Chamber Music Hall at Carnegie on November 20, on which occasion it will present a new quartet by Mr. Kriens. A recent Parisian publication is Mr. Kriens's new violin concerto dedicated to Sarasate and played by him at Biarritz before his death. Mr. Kriens's name is familiar to scores of violin teachers in this country.

The new Municipal Theater in Lübeck, Germany, was opened on October 1. During the season d'Albert's "Tiefeland" and Puccini's "La Bohème" will be produced as novelties, besides three operettas, known in English as "A Waltz Dream," "The Little Princess" and "The Dollar Princess."

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## FROM MUSICAL AMERICA READERS

### The Status of the American Composer

INSTITUTE OF MUSIC AND ART,  
PITTSBURG, PA., Oct. 23, 1908.

To the Editor of MUSICAL AMERICA:

I have read Mr. Hale's item in the Boston Herald about my new Symphony. You will know that Mr. Hale's story about Wagner and myself is intended as a pleasant fiction, there being absolutely no truth in it. These "bon mots" may serve to cause a smile or sneer, or curl the lip of scorn, and I have, in former years, been so frequently the victim of this peculiar kind of editorial "smartness" that it now ceases to hurt as it once did. "He jests at scars who never felt a wound," and it is most likely that our friend, Hale, would not himself enjoy being made the butt of similar ridicule.

For some years I have escaped this kind of treatment by the oblivion of private life, and it seems now that I cannot even emerge for this one last effort to contribute what I hope is a worthy work of art to my country, without being again subjected to the flings of satire which pander to the envy of small minds. To illustrate the cruelty and injustice of the "practical joke" upon a young and struggling artist, let me burden your ear with the following incident in my life.

When I had written the libretto of the opera "Zenobia," I showed it to a number of critics in Chicago, writers and ministers also, who gave me their hearty endorsement. Mr. Wilkie, then a writer on the Chicago Times, in speaking of the book, said to me:

"Mr. Pratt, perhaps you are not aware that there were no firearms in the days of Zenobia?" His manner was such that I thought he was joking, but I explained that in the sentence "I brought through sword and fire" which was given to one of the characters, I referred to that kind of fire with which Zenobia defended Palmyra against the Romans, and had no reference, of course, to firearms.

Nothing more was said at the time, but on the last day of its performance at McVickers Theatre I was served with a notice of a suit for \$75, brought by Mr. Wilkie. When I went to see his lawyer about it, he informed me that the suit was for \$25 for reading the libretto, \$25 for discovering to me that firearms were not in use in Zenobia's day, and another \$25 for something else, which I now forget.

The lawyer admitted that it was a "practical joke" of Wilkie's in revenge for not having sent him complimentary tickets to the performance. This neglect was due entirely to my business manager, Harry B. Smith.

The Chicago papers, knowing that it was a joke, took no notice of it whatever, but being telegraphed to the New York Herald it was published with big headings and so discredited me in the musical profession as a shallow pretender, instead of a serious composer.

It was several years afterwards that I learned, through Mr. Huneker, the well-known writer and critic, who had heard some parts of my second symphony under the late Theodore Thomas's direction, that this foolish practical joke had given the impression throughout the country that I was a musical pretender. He exclaimed that he did not expect such good work from my pen, and when I, in surprise, asked him why, he then admitted that the dispatch printed in the Herald had prejudiced him against me.

It would seem that the American composer has enough to contend against—the prejudice of his own countrymen, the envy and jealousy of foreigners, the abuse which honest endeavor always receives from incompetence and mediocrity—without being subjected to innuendo and ridicule.

In this respect, I wish to praise your paper for its fair and square dealing with all musical people. Our country will not have, and does not deserve to have, composers of serious works until it is willing to place them on the same footing with their foreign competitors.

Very sincerely yours,

S. G. PRATT.

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To the Editor of MUSICAL AMERICA:

I am willing to pay \$50 for the best musical composition to the appended National Hymn. American composers only may compete.

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America! my fatherland,  
Of thee I sing;  
Of thy green fields and mountains grand  
Our voices ring.  
Fairest land upon the earth;  
Land that gave to me my birth,  
Freedom and a safe home hearth;  
America! my home.

America! no heart shall fear  
Of thee to sing;  
To our brave men and mothers dear  
We safely cling.  
Floating out upon the breeze;  
Waves our flag o'er land and seas;

Bringing nations to their knees,  
America! my home.

The last line of the second verse is subject to change.

Respectfully,

FRANK J. LEWIS.

### Michigan Reader's Appreciation

503 S. WEADOCK AVE., SAGINAW, MICH.  
To the Editor of MUSICAL AMERICA:

I enclose check for another year's subscription. The paper is well worth the higher price and I willingly pay it. Already it seems like a friend, and such a newsy, well-read friend, to whose coming every Saturday I look forward all the week.

Very truly yours,

MRS. JOHN M. BROOKS.

### LOUISVILLE ORCHESTRA PLANS

Karl Schmidt to Conduct Again—  
"Aida" to Be Sung at Festival

LOUISVILLE, KY., Oct. 26.—Karl Schmidt, who recently returned to Louisville after a two years' association with Henry W. Savage's opera companies as one of the directors, will once more be at the helm of the Philharmonic Orchestra this season.

The re-engagement of Mr. Schmidt and the reorganization of the orchestra on a better business basis were formally announced at the meeting of the committee last week. It was decided to give six regular concerts during the season and to add to this series four to be given at popular prices.

The new officers of the society are: I. W. Bernheim, president; R. S. Brown, vice-president; W. Douglas Webb, chairman of the executive committee; C. M. S. Hebel, treasurer, and R. N. Krieger, secretary. These are all members of the directorate, and in addition Mrs. Hattie Bishop, Henry Schimpeler and Julius Wanner are on the governing board. Conductor Schmidt will have a band of sixty-five professional and amateur players under his baton.

The May Music Festival Chorus, conducted by George B. Gookins, is working industriously on the program adopted for the next festival. The principal work will be a concert version of Verdi's "Aida," for which grand opera stars will be engaged from New York, and the New York Symphony, under Walter Damrosch has already been signed.

W. C. Lee has been engaged as precentor of the Church of the Strangers, New York, and his son, who is studying with him at present, has been engaged as soprano soloist at the Church of Heavenly Rest.

Mme. Delina C. Peckham, soprano soloist and teacher, has reopened her studio at No. 2682 Broadway, New York.

### GIVE RECITAL IN ST. PAUL

Lewis Shawe, Baritone, Is Assisted by  
Maurice Eisner

ST. PAUL, MINN., Oct. 26.—Lewis Shawe, baritone, assisted by Maurice Eisner, pianist, appeared in recital Monday night at the Park Congregational Church, before an audience which tested the capacity of the building.

Mr. Shawe opened the program with a dignified delivery of "Wolfgram's Address," "Blick ich umher" from "Tannhäuser," and proceeded with a charming group of Schubert songs—"Am Meer," "Der Neugierige," "Frühlingslaube," "Ungeduld"—and Wagner's "Träume," all displaying a grateful warmth of color in the voice and skill in delivery.

A second group included "Feldensamkeit" and "Mein Mädel," by Brahms, Schumann's "Ich Grolle Nicht" and "Du bist wie eine Blume," Sinding's "Es schrie ein Vogel," Grieg's "Im Kahne," "Gesang Weylas," by Hugo Wolf, and "Daheim," by Kaun. In these songs, as in the English group which closed the program, Mr. Shawe's work was marked by an exceeding delicacy and artistic restraint which voiced the musician's conception.

Mr. Eisner's accompaniments were exquisitely sympathetic and his piano numbers, "Etude en Automne," by Moszkowski, and "Cantique d'Amour," by Liszt, were played with considerable vigor and notable finish.

The audience was a brilliant one and responsive in a marked degree to the moods and efforts of the performers.

The recital was the first of the fortnightly events scheduled by the Schubert Club for the season of '08-'09.

F. L. C. B.

### Mrs. Laura Grant Short's Work

FREDERICK, MD., Oct. 26.—Mrs. Laura Grant Short, of Danville, Ill., instructor of organ, piano, harmony, theory, history of music and harmonic analysis at the Woman's College, of Frederick, is the organist at the Evangelical Reformed Church of this city. The choir is under the direction of George Edward Smith, mayor of Frederick, who is an excellent singer. Mrs. Short studied under Clarence Eddy, of New York, Joseph Rheinberger, Munich, and Alexander Guilmant, Paris.

W. J. R.

### Emil Sauer's Recital

At Mendelssohn Hall on Saturday next, October 31, Emil Sauer, the world-famed pianist, will give a recital which is the first one he has given here in ten years. The program will include many attractive selections.

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## ENJOY MUSICALE IN NEW ORLEANS

Well-known Local Artists Give  
Program Arranged by Baroness  
Von Nordenflycht

NEW ORLEANS, Oct. 24.—The local musical season was auspiciously opened by a brilliant musicale given by Baroness Von Nordenflycht, which served to introduce to the New Orleans music lovers Oscar Severin Frank, and Alice Eckman-Lawrence—the former a pupil of Rosenthal, the latter a soprano of delightful voice and art. Robert Lawrence, the well-known baritone, whose public appearances have always been largely attended, was the third participant in what may be called one of the most interesting concerts given here in a long time.

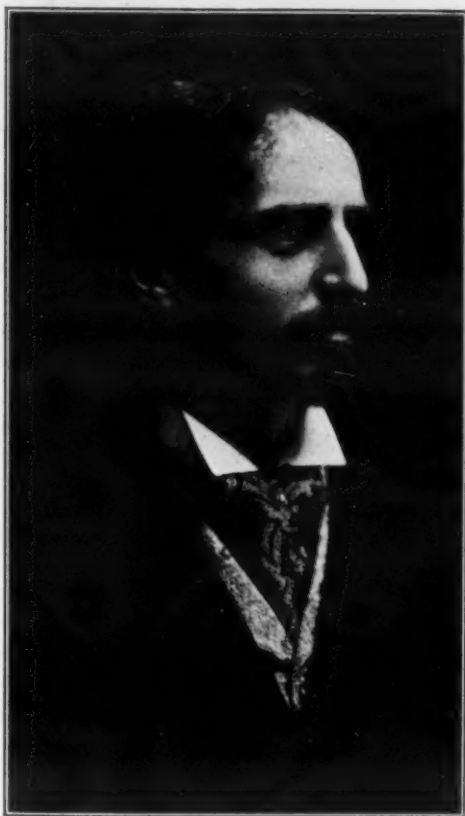
Oscar Frank has a fine command of the keyboard. He played the first movement of Beethoven's Concerto in E flat, with Baroness Von Nordenflycht at the second piano; two Chopin etudes; Liszt's "Liebestraum" and Eleventh Rhapsody, and encores by Chopin and Schumann.

Alice Eckman-Lawrence sang with fine tone quality and exquisite taste, Schumann's "Der Ring an Meinem Finger"; White's "Das Meer hat seine Perlen"; Wagner's "Elizabeth's Prayer"; Lange's "An Irish Love Song"; and Kjerulf's "Synnoves Lied," being especially well received in the last. Robert Lawrence was scheduled to sing Brahms's "Mainacht"; Bohms's "Still Wie Die Nacht"; MacDowell's "Thy Beaming Eyes," and Mrs. Beach's "The Year's at the Spring," but he was compelled to sing five encores.

The soloist for the first concert of the Cercle Harmonique will be Marguerite Samuel, who will make her first public appearance since the past five years. Unusual interest is manifested in this, which promises to be a great treat to those who have never heard this distinguished artist. As a child Mme. Samuel attracted the attention of Rossini and Halévy, both of whom personally supervised her course of study. Later she studied with such celebrities as Hertz, Schulhoff, Stamaty, Bizet and Pugno.

The dedication of the new Touro Synagogue, to take place December 4, will mark an epoch in music history here. Besides solos on the magnificent new organ, at which Ferdinand Dunkley will preside, there will be selections by a large orchestra, four prominent vocal and concerted numbers by an augmented choir, composed of the best voices obtainable. A special feature will be the Jewish service, from the pen of Mr. Dunkley. This new composition, regarded by competent judges

### WELL-KNOWN NEW ORLEANS MUSICAL ARTISTS



ROBERT LAWRENCE

Baritone Soloist at Musicale Which  
Opened New Orleans Season

as second to none of its class, is being sung in many parts of the United States.

The Philharmonic Society is now negotiating for a concert with Katherine Goodson as soloist. Mrs. Harry Howard, a director of the society, and an ardent patroness of art, is to bring Gabrilowitsch for one recital. This adds a golden link to the chain of musical treats Mrs. Howard has personally given this city. H. L.

### GETS MUCH COVETED POSITION

Frederick Weld Engaged as Basso of  
St. Bartholomew's Church

The position of principal bass soloist at St. Bartholomew's Church, which has been vacant for many months and which is one of the most important and lucrative in New York, was filled on Saturday by the appointment of Frederick Weld. This excellent baritone singer has been for fifteen years bass soloist and director of music at St. Paul's, New Haven.

Mr. Weld has for some time been earning a growing reputation as an oratorio singer and has appeared several times in New York City with marked success. At the recent Worcester Festival he was specially sent for by the committee and held in reserve when the indisposition of another baritone threatened necessity for a change. In trying for the appointment at St. Bartholomew's he won his prolonged right after a competition with at least 250 baritones and basses and sang there several times at recent regular church services.

During the past five years Frederick Weld has been a pupil of Hermann Klein.



ALICE ECKMAN-LAWRENCE

Soloist at Baroness Von Nordenflycht's  
Musicale

At various periods he had previously studied under the late Max Maretzek, Dr. D. A. Jones, of New Haven, and for a short period under Oscar Saenger.

### MR. CARTER'S OPERA

New York Composer Writes Both Book  
and Music of Ambitious Work

Ernest Trow Carter, of New York City, formerly Lecturer on Music at Princeton University, and a musician in the broadest sense of the word, is about completing an opera upon which he has been working for some time. The book and music were written entirely by him.

Mr. Carter studied piano and theory with the best teachers in Europe and America, and is now devoting a great deal of his time to composing. G. Schirmer has recently published a song of his, "Verzweiflung," and will soon get out his setting of "The Lord's Prayer." An anthem, "Out of the Depths," will soon be published by a New York publisher. Mr. Carter has a studio at 55 West Thirty-third street.

### Sang Like a Martingale

The young lady of the family had just returned from Paris, where she had studied under Marchesi, and Uncle Wash, who had served her folks "sence befoh de wah," was invited into the parlor to hear her sing. When she concluded her first aria he remarked:

"Miss Lucy, yo' sho equalizes a martin-gale."

## EMIL LIEBLING IN CHICAGO RECITAL

Beethoven Program Given in Kimball Hall—Amateur Musical Club Concert

CHICAGO, Oct. 26.—Emil Liebling gave his first recital of the season in Kimball Hall, Monday evening, October 19. A Beethoven program was presented, including the "Pathétique" Sonata, the "Moonlight" Sonata, three German Dances, Andante and Variations from op. 26, and the first movement from the Sonata op. 53.

The 376th concert of the Amateur Musical Club last Monday afternoon was given by Lucile Stevenson Tewksbury and Mrs. Edwin N. Lapham. Mrs. Tewksbury sang a group of Tchaikowsky songs, two Strauss songs and a group by MacDowell, Mrs. Beach and Gena Branscombe. Mrs. Tewksbury's selections served to display a voice of beautiful quality and the interpretation of the German songs particularly was intelligent and artistic. Mrs. Lapham played several selections by Scarlatti, Beethoven Sonata in D Minor, three Chopin numbers and numbers by Mendelssohn, Moszkowski, Heller, Aus der Ohe and MacDowell. Mrs. Lapham also accompanied Mrs. Tewksbury.

Robert Ambrosius, the well-known cellist of the Chicago Orchestra; John T. Read, basso, Louise Robyn and Clyde Stephens, pianists, gave a recital at Kimball Hall, Saturday afternoon, under the auspices of the American Conservatory.

The club which has been organized in connection with the University of Chicago for the study of church music, will be under the direction of Lester Bartlett Jones.

Mme. Strakosch announces that she has organized a grand opera class, which will be under her personal supervision. The class will meet every Thursday evening at her studio, No. 404 Kimball Hall. The first opera that will be taken up will be "Faust."

Ellis Glickman's company at the International Theater presented "Rigoletto" last week. The Italian and English productions are sharing honors and interest continues to grow in the plan to establish permanent opera here in Chicago. C. W. B.

### Brosky Joins Von Kunits Faculty

PITTSBURG, PA., Oct. 26.—The violin department of the Von Kunits School of Music and Art has received so many new students that it has been found necessary to employ a new teacher. Frank L. Brosky, the new assistant, is a pupil of Sevcik, but has spent several additional years in study in Germany. Mr. Brosky is one of the first violinists of the Pittsburgh Orchestra.

### John Bland Sings in New York

John Bland, the tenor soloist of Calvary Episcopal Church, New York, sang the "Sanctus Fortis" from Elgar's "Dream of Gerontius" on Sunday at the eleven o'clock service. Mr. Bland also sang at the Farr-Woodhull wedding, Thursday evening, in the West End Collegiate Church.

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## Mme. Fremstad Returns from Europe to Begin Concert Tour in America

Mme. Olive Fremstad, New York's original *Salomé*, is home from a Summer on the Continent, devoted partly to study and partly to rest and recreation. She leaves within a few days to fill concert engagements in Chicago, St. Paul and other cities of the Middle West, returning to New York to open her season at the Metropolitan Opera House on November 18 as *Sieglinde* in "Die Walküre."

Mme. Fremstad will close her season at the Metropolitan on March 13, and will then begin a ten weeks' concert tour under the direction of Ernest Goerlitz, late general manager of the Metropolitan Opera Company.

"The *Salomé* furor still persists on the Continent," said Mme. Fremstad. "And I am glad to say it does. Inevitably it will lead to a reawakening of interest in the art of dancing. We were beginning to lose sight of dancing as an art form for the expression of emotion."

"Abroad I saw only one *Salomé* dancer. Odette Vallery, of La Scala, was dancing in London, where I saw her. She used a snake which coiled about her arms and body and writhed in harmony with her movement in a truly fascinating manner."

"Of course, I will not sing *Salomé* at the Opera, but I intend to sing the closing scene in all my concert appearances. While

I was singing in Paris, Mrs. Potter Palmer invited me to London to sing at a reception she was giving to King Edward. He was anxious to hear something from 'Salomé,' which I was singing at the time in Paris. I could think of nothing to give from the opera but the closing scene, although I feared it would lose its effectiveness with only a piano accompaniment. Instead it turned out a very impressive number, and when I told Richard Strauss about it later in the Summer, he made a special arrangement of the music for me to use on my concert tour."

"During the Summer I mastered the *Brünnhilde* rôles in 'Siegfried' and 'Götterdämmerung,' which I will sing at the Metropolitan this season. I am already putting in more work on them with Signor Toscanini."

"From Paris and Vienna we went to Venice, and there on the beach of the Lido we lived an outdoor life for weeks, practically in our bathing suits. It was a wonderfully restful existence, and I am home physically fit for any hard work the season may offer."

"I anticipate great pleasure in the concert tour which Mr. Goerlitz is booking for me, as it will give me opportunity to sing in many cities, particularly in the South, where I have never visited."

### SEATTLE SEASON OPENS

Philharmonic Orchestra Gives Its First Concert Directed by Mr. Howe

SEATTLE, WASH., Oct. 24.—The musical season opened on Wednesday with the initial appearance of the newly-organized Seattle Philharmonic Orchestra. Under the direction of James Hamilton Howe the orchestra has, in less than a year, grown in membership from less than twenty-five to more than seventy. So great has been the demand for admittance to membership that an overflow orchestra, called the Saturday Morning Orchestra, has been started.

The program of the first concert contained the following numbers: Procession of Meistersingers and Prize Song—Wagner; melody, Rubinstein; "Carmen" selection—Bizet; funeral march—Chopin; wedding march, Mendelssohn. Songs by Tours, Ronald, Hawley, Grieg and Schumann were also on the program.

The soloists were Myrna Jack, violinist, who played the "Hjre Kati" of Hubay; Ernestine Desilets, pianist, who played two Wollenhaupt numbers, and Miss Tempe Bunn, contralto, Ernest E. Pitcher, baritone. Adrienne Langer was organist, and Grace Jack, accompanist.

The rehearsals of the Seattle Choral Symphony have also begun. The first concert will be the "Messiah," on December 4. The material in the society is good, and promises the most artistic work since its organization.

### MISS VERNE IN BOSTON

English Pianist Well Received at Her Début in That City

BOSTON, Oct. 26.—The first Boston appearance of Adela Verne, the English pianist, occurred in Jordan Hall on Saturday. She played the following program:

Bach-Liszt, organ prelude and fugue in A minor; Mendelssohn, Scherzo; Couperin, "Les Barricades Mystérieuses" and "Le Moucheron"; Handel, Minuet; Scarlatti, Sonata, A major; Rubinstein, Staccato étude; Chopin, Sonata, op. 35; Alkan, "The Wind"; Albert Elkus, Barcarolle, op. 1, No. 4; Liszt, étude No. 2, F minor and Hungarian Rhapsody, No. 2.

Miss Verne made an excellent impression, and was well received. She has a brilliant technique and plays with a finely discriminative taste. Her chief fault, an unsteadiness of rhythm, was undoubtedly due to the desire to give the emotional free rein. Philip Hale says: "This virile and brilliant pianist, who can also be tender in expression, should be heard here again. She is well worth hearing."

### Musin to Talk to Von Ende Pupils

Ovide Musin, the famous Belgian violinist and director of the Liege Royal Conservatory of Music, who has recently arrived for another American tour, will give a lecture-recital on "The History of the Violin" for Herwegh von Ende's violin pupils on Saturday afternoon, November 7, at 3 o'clock. After the lecture-recital the dean and faculty of the American In-

stitute of Applied Music will give a reception in honor of Mr. and Mrs. Musin. A week later Arthur Hartmann, the violinist, will be tendered a reception after his first appearance here with the Philharmonic Orchestra, Friday afternoon, November 13, from 5 to 6 o'clock, and upon his return to New York from the West in February, Herwegh von Ende has induced Mr. Hartmann to give an informal talk on the chaconne of Bach, after which he will play it.

### Short Singer Sues Hammerstein

While the Metropolitan Opera House management is having trouble to get the singers for the operas in English, Oscar Hammerstein is having trouble because some of his singers can't sing anything else. Mr. Hammerstein was sued for \$300 by Henry Liebson, who was engaged to sing in the chorus at the Manhattan Opera, but was discharged during rehearsals. When the case came up in court both Mr. Hammerstein and Mr. Liebson were present. Mr. Liebson aggressively testified that he had a phenomenal voice; Mr. Hammerstein suavely agreed. The former declared that he was discharged because he was too short; the latter said he was released because he couldn't sing anything but English, when his contract called for French, German and Italian. This interested Judge Lynn, who requested Liebson to sing some German, French and Italian songs. The plaintiff demurring, to the great grief of the spectators, the case was awarded to Mr. Hammerstein.

### W. H. Burrirt's Studio Reopened

The handsomely appointed studios of William Nelson Burrirt, the voice specialist, have opened in Carnegie Hall with a large and enthusiastic class of professionals. Proof sheets of the revised edition of Mr. Burrirt's book of exercises for vocal students, "A Process of Vocal Study," are now in the hands of the publisher, and the new volume will soon be on sale, this being its eighth edition. Mr. Burrirt's method of teaching breath control and its application to the support of tone is described as natural and easy to grasp. The appeal this original and scientific book has made to the thinking student of voice work is demonstrated by the large and rapidly increasing numbers throughout the North, South, East and West advancing Mr. Burrirt's method and the use of his book, "A Process of Vocal Study."

### Mr. de Vaux-Royer's Plans

Clarence de Vaux-Royer, the violinist and lecturer, has returned from his Summer's vacation, to resume his work for the Winter. Mr. de Vaux-Royer is much in demand as a lecturer, teacher and player, and has already begun his lecture-recitals. His concert engagements are numerous, and among his latest dates are Port Chester, N. Y., October 29; Tarrytown, N. Y., November 6; Troy, N. Y., November 17, and New York City on October 20 and 27 and November 3.

## MIDDLESCHULTE IN MILWAUKEE RECITAL

Christian Bach Concerts Are Resumed—Local Chorus Outlines Plans

MILWAUKEE, WIS., Oct. 26.—Plenty of activity is to be found in the Milwaukee musical field. The present season has been opened by several interesting events which were especially successful and attractive.

The new organ at the Gesu Church, on Grand avenue, was recently dedicated with an organ recital and a sacred concert by Wilhelm Middleschulte, the eminent organist who is now connected with the Wisconsin Conservatory of Music. The program included Handel's Concerto in G, which was played by Mr. Middleschulte. The well-known organist was assisted by the Gesu Church choir and quartet.

The Christian Bach concerts, which proved to be so popular last season, have again been opened and give promise of being as successful as formerly.

Among the other opening concerts and recitals which called forth large audiences was a recital by Myrtle Elvyn, a pupil of Godowsky.

Plans are under way by the A Cappella choir to make the present season entirely up to the high standard of former years. As in the past, three concerts will be presented. The blind tenor, Wilhelm Heinrich of Boston, will be the soloist of the first concert, which will be offered on December 14. Mendelssohn's oratorio, "Elijah," will be rendered by the choir at the second concert on April 18.

Milwaukee musical circles were interested recently in the formal announcement of the wedding of Estelle Harriet Walls, of Milwaukee, to Arthur Robbins, of Burlington, Wis. Friends bidden to the home were told that the occasion was simply a celebration of the anniversary of the ceremony which had taken place just a year before. The bride is a well-known singer of Milwaukee.

John Louis Connors, who achieved such remarkable success as tenor soloist with Ellery's band, and has been most favorably received in this country and abroad, has been engaged by the Wisconsin Conservatory of Music as instructor in voice culture. M. N. S.

### Kaiser Honors Männerchor

COLUMBUS, O., Oct. 26.—As a token of appreciation, Emperor William of Germany has sent to Dr. Lettenbaur, the German Consul at Cincinnati, a solid gold medal, to be presented to the Columbus Männerchor upon the sixtieth anniversary of the founding of that organization. The medal is of the type awarded by the Kaiser for great achievement in art, literature and music.

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## CLEVELAND CHURCH MUSIC PLANS MADE

**Operatic Club to Give "Chimes of Normandy"—A New String Quartet**

CLEVELAND, Oct. 26.—The Cleveland Operatic Club will open its season with a presentation, on January 18, of the "Chimes of Normandy." The event is looked forward to with great interest because the principals will be prominent Cleveland artists and society people, while the chorus will be recruited from the various church choirs and advanced vocal students. The musical director is Francis J. Sadlier.

There is to be a new local string quartet and a new conservatory of music. The former will be under the leadership of Johann Beck, the well-known director; the latter will be established by Maurice Maurer, a Cleveland musician of prominence.

The various churches are resuming their more elaborate musical services and have already offered many good programs. The annual Fall Sunday afternoon Choral Vespers and Organ Recital were given at Florence Harkness Memorial Chapel, October 18. The organist and music director is Prof. Charles E. Clemens. Mrs. Seabury C. Ford, soprano, and Edwin H. Douglas, tenor, assisted.

Vesper services were resumed at the Calvary Presbyterian Church last Sunday at half-past four o'clock. The regular quartet consists of Adeline Voss, soprano; Frances E. Sanderson, contralto; H. Warren Whitney, tenor; and Francis J. Sadlier, bass. They were ably assisted by Mrs. W. S. Fouts, Mrs. Ella Erdman and Charlotte M. Gosse, sopranos, Edna Diehl, Grace Upham and Maude A. Williams, contraltos, Harry E. Parker and Ray L. Williams, tenors, and H. L. Vokes and B. W. Willard, basses. William Trent Upton presided at the organ.

William B. Colson gave the fourth of his delightful twilight organ recitals at the Old Stone Church last Monday afternoon. Herbert J. Sisson gave the first of his series of organ recitals at Epworth Memorial Church last Tuesday evening to a large audience.

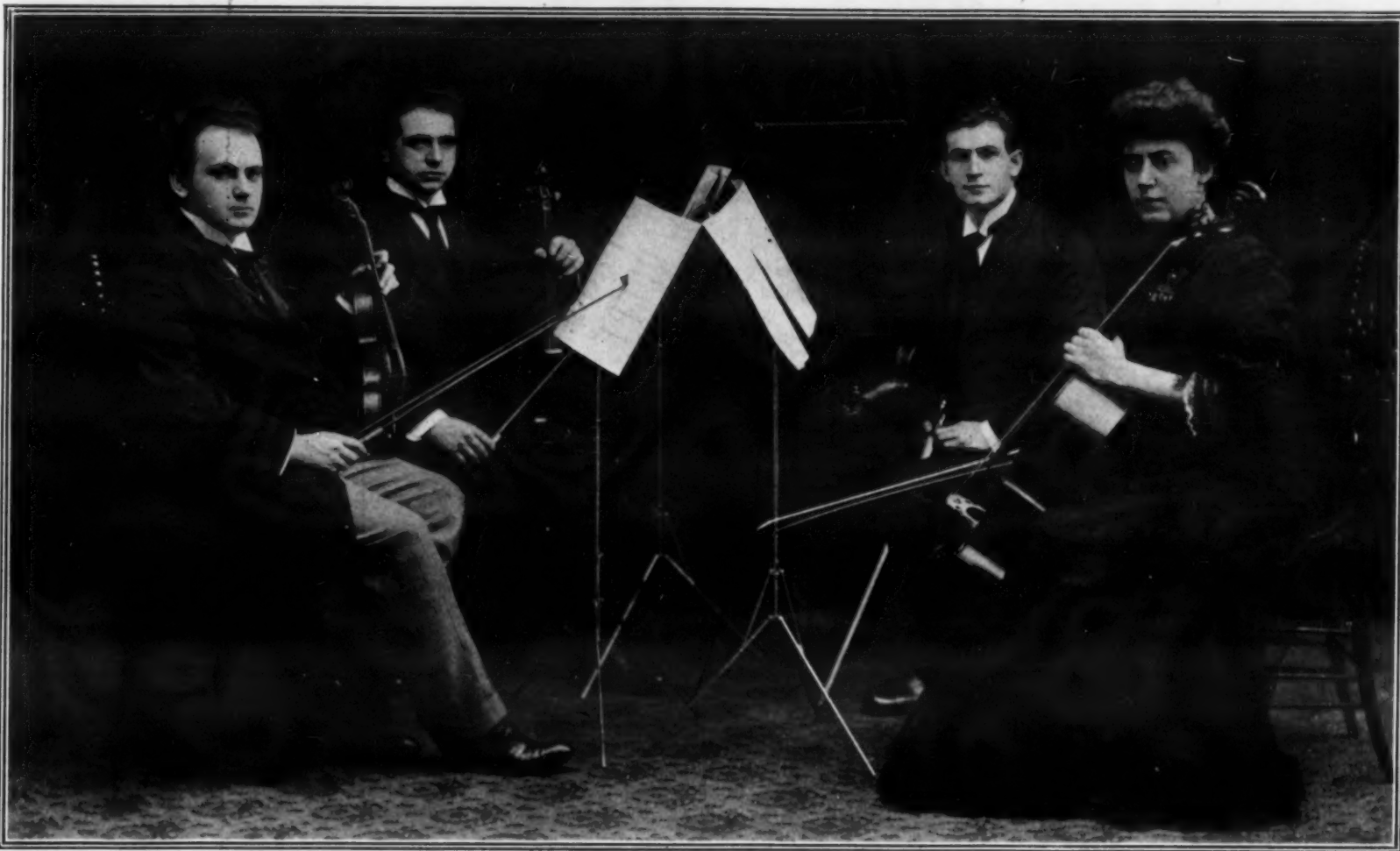
Harry P. Cole, tenor; Padget G. Watrous, soprano, and Delta Harris, soprano, have accepted church positions, while Mrs. Frank Morrill, soprano, is to sing in concert in addition to her church work.

The coming artists are Dr. Ludwig Wüller, who will sing in the Hippodrome under German auspices; Henrich Meyn, baritone; Gabrilowitsch, pianist; Calvé, Nordica, Bonci and Eames.

Henry L. Mason, of the Mason and Hamlin Company, has been visiting Cleveland in the interest of the artists who are playing the Mason & Hamlin piano. M. H. Hanson, of New York, reports many bookings for his artists.

A. F. W.

## NEW STRING QUARTET ORGANIZED IN DETROIT



THE DETROIT STRING QUARTET

From Left to Right, Edmond Lichtenstein, First Violin; Alexander Levy, Second Violin; Hans Weissman, Viola, and Elsa Ruegger, 'Cello

DETROIT, MICH., Oct. 26.—Detroit has entered the list of musical centers possessing good professional string quartets. The personnel of the new organization contains Edmond Lichtenstein, first violin, Alex-

ander Levy, second violin, Hans Weissman, viola, and Mlle. Elsa Ruegger, 'cello, all well-known musicians. Mlle. Ruegger is a conspicuous figure in American musical life, having made many concert tours of the

country. Rehearsals have already begun and the quartet is receiving assurances of hearty support from the musical people of the city. The initial concert will be given in November. The organization will be known as the Detroit String Quartet.

### "LOCHINVAR" IN PITTSBURG

**Male Chorus Sings Hammond's Work with Composer at the Piano**

PITTSBURG, PA., Oct. 26.—The famous Pittsburgh Male Chorus, James Stephen Martin, director, sang William G. Hammond's "Lochinvar" in Carnegie Music Hall recently, for the benefit of charity. The audience was large and representative of Pittsburgh's best society people.

"Lochinvar," with Mr. Hammond, the composer, at the piano, was excellently given, and captivated the hearers. The solos of the composition were well sung by George Paul Moore, bass, and George L. Shaffer, baritone. D. Stanley Harris sang Bullard's "Monk and the Mountain," with the assistance of the chorus, in an inimitable manner. Jane Lang, who sang Tosti's "Les Filles de Cadiz"; Carrie Jacobs

Bond's "Lullaby"; Max Bendix's "Mine" and Charles Wakefield Cadman's "My Lovely Rose," was compelled to respond to several encores. Mr. Cadman played the accompaniment to his own composition, and shared in the applause.

The work of the chorus, under the efficient direction of James Stephen Martin, was of the highest order, showing the excellent quality of voices in the club and the results of their careful training under this director.

### Sembrich's Chicago Recital

CHICAGO, ILL., Oct. 26.—Mme. Marcella Sembrich gave her only recital here this season yesterday afternoon, before the usual large audience. Since Mme. Sembrich has announced that she will retire from the American concert stage after one more season, the audience was even more appreciative than usual. Many recalls were

given the singer, and numerous encores had to be added to the already lengthy program.

Mme. Sembrich was in excellent voice, and sang with a finish and style which she has never surpassed. The tonal beauties of her voice were well displayed in the carefully chosen program, which contained songs by Schubert, Schumann, Brahms, Sinding, Reger, Grieg, Strauss, Schuett, Rubinstein, Debussy, Fauré, Paderewski, Arensky, Cui, Luckstone and Foote.

### Clara Clemens to Sing in Newark

Clara Clemens, the young American contralto, and Emil Hoffman, baritone of Newark, N. J., will give a concert in Wallace Hall, Newark, N. J., on Monday night, November 16. Charles Wark, accompanist, will assist in the presentation of a program that includes Italian, German and English songs.

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Adelaide Carmen, of Upper Montclair, N. J., has gone to Paris for a year to complete her musical education.

Richard Czerwonky, the Boston violinist, will give a violin recital in that city on November 11.

Blanche Deering, pianist, has begun a tour of thirty weeks, the route extending from the Atlantic to the Pacific.

Evelyn Fletcher Copp, of Boston, Mass., gave a lecture last week before the students of the Detroit Conservatory of Music.

The Salt Lake Symphony Orchestra held a meeting last week to discuss the plans for the season. Prof. McClellan is director of the organization.

Mr. and Mrs. David Mannes will give a series of three violin and piano sonata recitals in Steinert Hall, Boston, on Friday evenings, beginning December 4.

A musical event of interest to Milwaukeeans was the appearance of Myrtle Elvyn, pianist, at the Pabst Theater, last Tuesday evening.

Mme. Frances Helen Humphrey, of The Surrey, No. 199 Allen street, Buffalo, reports the largest registration of pupils that she has ever had so early in the season.

The Musurgia Club of Washington, D. C., will give its first concert at the new Masonic Temple Thursday evening, December 3.

Alexander Petschnikoff, the Russian violinist, who comes to this country in November under the management of R. E. Johnston, will appear at the Metropolitan Opera Sunday night concerts of December 6 and 13.

Jeanne Jomelli, who is now filling a series of engagements in the Middle West, will return East in time to appear with Damrosch at the new Brooklyn Academy on October 31.

A quintet has been organized from the members of the Salt Lake Symphony orchestra, as follows: Mr. Midgley, first violin; Mr. Press, viola; Mr. Jorgensen, cello, and J. J. McClellan, piano.

Mrs. George Routt-Johnson-Manning, of Washington, D. C., has opened her piano classes for the season, and is receiving her pupils at Belmont Road, one of the most beautiful residence studios in that city.

An organ recital was given at the Union Baptist Church, Providence, R. I., on Tuesday, by Gertrude E. Shedd, assisted by Arthur J. Hackett, tenor, and Dr. A. J. Harpin, bass.

A concert was given at the United Evangelical Saint Paul's Church, Buffalo, last week, by Emil R. Keuchem, organist, assisted by Florence Reid, contralto, and Frank Reilly, baritone.

A piano recital was given by pupils of Mamie E. Kiefer, of Buffalo, last week. They were assisted by Josephine M. Meister, singer, and Flora B. Kiefer, violin. Twelve pupils took part in the program.

The Longy Club, of Boston, an organization of wood-wind players, which holds a position not unlike that of the Kneisel Quartet among string quartets, gave a recital last week in Springfield, Mass.

Frederick Schleider, organist of the Methodist Church of Montclair, N. J., will resume his piano teaching in Montclair for the season. Mr. Schleider has a studio in Carnegie Hall, New York, and has many pupils in harmony and composition.

Elizabeth Winston, the fifteen-year-old daughter of Prof. and Mrs. George F. Winston, of Madison Hall School, Washington, D. C., has received a scholarship in music at the Peabody Conservatory of Baltimore.

Knapp's Millionaire Band of forty soloists made its first appearance in Boston last Sunday. The soloists assisting were Florence Drake LeRoy, soprano; Ulric Gingras, flute; Otto Mesloh, cornet, and the Waldhorn quartet.

The Schubert Male Quartet of Buffalo gave a concert last week in Warren, Pa. The members are Charles C. Leech, Wilbur L. Dubois, J. Earl Smith and Frederick P. Barker, Mrs. J. Earl Smith, accompanist.

A musicale was given on Tuesday evening of last week at the residence of Mrs. C. Wiegand, No. 560 East Town street, Buffalo, for the benefit of the M. E. Deaconess Home. Mrs. Wilbur Thoburn was the accompanist.

One of the first appearances that Germaine Schnitzer, the young Viennese pianist, will make in New York this season will be with the Russian Symphony Orchestra on January 14. Miss Schnitzer comes to this country early in January under the management of R. E. Johnston.

The Trinity Presbyterian choir of Montclair, N. J., is preparing to render a cantata next month about Thanksgiving time. Mrs. Walter S. Young is organist and the members of the choir are Mrs. Van Dwyne, soprano; Miss Kimball, contralto; Mr. Edwards, tenor, and Mr. Hamilton, bass.

A number of Riccardo Lucchesi's musical works will be presented at Los Angeles, Cal., this winter by the Kopta Quartet, the Nowland-Hunder Trio, and other organizations. Harley Hamilton has accepted for an early symphony program Mr. Lucchesi's Suite No. 2, for string orchestra.

Everett M. Waterhouse, tenor in the choir of the Church of All Angels, New York; Flora Provan, soprano in the choir of St. Paul's Church, New York, and Benjamin Lambord, pianist, gave a recital in the hall of the Town and Country Club, Elizabeth, N. J., last Saturday night.

A concert was given last week at the First United Presbyterian Church of Buffalo, by Frank S. Eggleston, assisted by Anna Leonard, pianist; Mrs. Edward Doane Swift, reader; Arthur C. Snelgrove, violin; Jennie Ritter and Charles E. Rykert, vocalists.

The playing of twenty-four preludes of Chopin in one number was one of the features of the recital given by Ella Smith, of Milwaukee, last week. Miss Smith has studied with such artists as Mme. Carreño, Leopold Godowsky and Edgar Stillman-Kelley.

Dr. Edouard Blitz has just reopened his School of Sight Singing, in New York, yet his evening classes are full to overflowing. During his recent travel in Europe Dr. Blitz was invited to act as a member of the juries for conservatory classes of sight singing and chamber music.

Robert Weisbach, the Tacoma pianist and musician, has had a number of requests from the East for his "Mazurka," which was written last year and received very favorable mention. The music is written in Mr. Weisbach's scholarly style, the middle section of the piece having a melody of peculiar attractiveness.

Babel Lee, of Aberdeen, S. D., who has studied with Kubelik, Sevcik, Ysaye and Tiebaud, has gone to Paris to make her debut as a violin virtuoso. The musical journals in Europe speak in the highest praise of the work of Miss Lee and all the masters with whom she has studied predict a great career for her.

The infant prodigy is with us again. Hyman Ruvinsky, aged eleven and a half, will give a piano recital under the management of Abraham Nelson, Thursday evening, December 3, at Mendelssohn Hall. Master Ruvinsky has been praised for his playing in such disparate communities as St. John, N. B.; Yarmouth, N. S., and Newark, N. J.

Frederick Cheeswright, an English pianist, will give three lecture recitals at the Acorn Club, Philadelphia, on Mondays, November 9, 16 and 23, on the subjects of the three operas, new to Philadelphia, shortly to be given by the Hammerstein company, "Pelleas et Melisande," "Thais" and "Salomé."

Ruth Gordon, teacher of piano, announces the opening of her studio, No. 759 Linwood avenue, Buffalo. Miss Gordon has been a pupil in the Vienna school of Leschetizky for two years, under the instruction of Fräulein Dagmar Walle-Hansen and Fräulein Marie Prentner, his assistants.

At the meeting of the board of directors of the Buralo Philharmonic Chorus, held last week in Buffalo, final choice was made of the four soloists for the May Festival to be given in Convention Hall on May 6, 7 and 8. The four soloists will be Percival Allen, of London, England, soprano; Margaret Keves, contralto; Dan Beddoe, tenor, and Herbert Witherspoon, bass.

An anniversary concert was given by the Fidelia Singing Society of West Roxbury, Mass., Thursday evening, October 22. The singers were assisted by Mrs. Benjamin Guckenberger, contralto, and Ethel M. Cromie, a twelve-year-old pupil of the Guckenberger Music School. An orchestra of forty-five, under the direction of Mr. Guckenberger, also assisted.

Mr. and Mrs. David Mannes announce that their second series of sonata recitals will be given at David Belasco's Stuyvesant Theater, New York, on the following Sunday evenings at 8:30 o'clock: December 6, January 17 and February 7. These concerts will be given under the direction of Mrs. Frances Seaver. The works of Bach, Beethoven, Brahms, Grieg, Handel, Mozart, Schubert and others will be given.

A series of five Saturday night concerts during the present season, at new Masonic Temple Auditorium, Washington, is announced by T. Arthur Smith to take place in December, January, February, March and April. The concerts, which will be known as the Carlton-Smith concerts, will afford the musical public an opportunity to hear some of the world's greatest artists at semi-popular prices.

An invitation has been extended to the members of the Schubert Choir, of York, Pa., to participate in the Mendelssohn centenary festival to be held in Philadelphia, Tuesday, April 20, 1909, when about one thousand voices will be heard in honor of the great composer. The concert will consist of two cantatas under the direction of W. W. Gilchrist, director of the Mendelssohn Society of Philadelphia, and Henry Gordon Thunder.

The dates for the McIntyre Chamber Music Concert series in Montclair have been arranged for Friday, November 20; Friday, December 18, and Friday, February 12, Lincoln's Birth Day. Francis Rogers, the well-known baritone of New York, will assist at the November 20 concert. The

February concert will be an evening by the Kneisel Quartet. The patronesses and subscribers to these concerts include the most prominent social and musical people of Montclair.

Wenzel Kopta, assisted by Nuncie Sabini Bittman, gave a violin recital at Simpson Auditorium, Los Angeles, last week. Mrs. M. Hennion Robinson was the accompanist. Mr. Kopta's portion of the program included the Sinding Suite for violin and piano, an excerpt from the Kreutzer Sonata, the Paganini second concerto and other compositions. Mrs. Bittman sang "Lend Me Thine Aid" from "Samson and Delilah," and an air from Allitsen's "King Duncan's Daughters."

The following pupils of Misses Kate, Emma and Charlotte McDonald, of the Detroit Conservatory of Music, gave a concert on Friday, October 16, at the conservatory hall, assisted by Mabelle Tennant, contralto; Ruth Wilkenson, Sarah Dunlap, Marjory Hay, Irene McDonald, Marcella Forster, Glenn Stock, William Stone, Delphine Dodge, Marie Shelton, Harriet Harvey, Hazel Winters, Rose Kozlowski, Liela Pierce, Magdelene Lange, Jerry Masak, Myrtle E. Miller, Sarah Reno, Mrs. Hamilton, Dora Ford and Grace Gibson.

Mme. Nordica is meeting a most enthusiastic reception in the South, where she is now singing. At Charlottsburg, on the 16th, a large reception was held after the concert, when Mme. Nordica met many of the professors and students from the college. Madame sang "Dixie," while the college boys cheered her until they were hoarse. On the following Monday, at Richmond, a committee of Civil War veterans presented her with a large silk Confederate flag. Nordica will continue in the South until after election, when she goes to Milwaukee, proceeding from there to the coast. Her concert tour is under the management of R. E. Johnston.

The Spinnet, a well-known musical club of Redlands, Los Angeles, Cal., which each season gives three artists' recitals, employing the best talent obtainable, has this year engaged Mme. Johanna Galski for its January recital. The second one will be given by Josef Lhévinne, and the third by David Bispham. Julia Caldwell is the business manager of the club. Carrie Jacobs Bond, the composer, singer and pianist, will appear at the January recital. The officers of the Spinnet Club are Mrs. Henry Fisher, president; Annette Cartledge, vice-president; Ida M. Wheat, secretary; Rachael Hemingway, treasurer; Julia Caldwell, business manager; Mrs. J. W. Davis and Mary E. Gowans, directors.

The San Francisco Musical Club held its fortnightly meeting at Century Club Hall, Thursday morning, October 15, and a large audience listened to an interesting program by American composers, as follows: "It Was a Lover and His Lass," "Autumn," "Spring," (Weil), sung by Mrs. John D. Gish; "The Eagle," "The Brook," Improvisation, "March Wind" (MacDowell), Florence Bush; "Bisesa's Song" (Foote); Viola Van Orden; Gypsy Song for Violin (Coleridge-Taylor); Canzonetta (Herbert), Claire Ferrin; songs by Ellen Page and piano solos by Mrs. Joseph Hill. The accompanists were Ada Clement, Fanny Danforth and Mrs. E. E. Young.

The Baptist University School for Women School of Music, of Raleigh, N. C., recently gave its first faculty recital of the season at the university auditorium, at which the following program was given: Piano and organ, "Kamenoi Ostrow" (Rubinstein), Miss Futrell and Mr. Brown; recitative and aria, "Lascia ch'io Pianga" (Handel), Harriette Day; nocturne, F Sharp Major (Chopin), Polonaise E Minor (MacDowell), Miss Burt; Reverie (Vieuxtemps), Mazurka (Zarzycki); Mr. Hagerdorn; Duet "Awake" (Pelesier), the Misses Day; Scherzo, B Minor (Chopin), Miss Futrell; aria, "My Heart at Thy Dear Voice" (Saint-Saëns), and Variations on an American Air (Flagler), Mr. Brown. The members of the faculty are Helen Marie Day, contralto; Henriette Day, contralto; Elizabeth D. Burt, pianist; Gustav Hagerdorn, violinist, and Wade Brown, organist.

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